

THE DIAPASÓN

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KIMBALL TAKES OVER WELTE-TRIPP COMPANY

ENTIRE BUSINESS IS BOUGHT

Large Chicago Concern Acquires Patents, Philharmonic Organ Library, Unfinished Contracts, Etc., in Important Deal.

Official announcement is made from the offices of the W. W. Kimball Company in Chicago of the absorption of the organ business and facilities of the Welte-Tripp Organ Corporation of Sound Beach, Conn., by the Kimball Company. On July 1 the Kimball Company took over the good-will, patents, scales, drawings and records of the Welte concern, as well as the famous Welte organ library, the recording and music cutting machinery and the inventory of the Sound Beach factory, all of which have been acquired by purchase.

The negotiations were completed with Donald F. Tripp by Wallace W. Kimball, a director of the W. W. Kimball Company and managing director of the organ department, after Mr. Kimball had spent several weeks at the Sound Beach plant. R. O. Whitelegg, head voicer of the Welte-Tripp factory, was left in charge. Mr. Whitelegg is a noted voicer who came to this country from the Willis factory in London several years ago.

One important fact that stands out in the deal is that the perpetuation of the Welte Philharmonic reproducing organ and its library of priceless records of the past and present generations is assured. Among those that are not replaceable are twenty-three played by the late Lynnwood Farnam, as well as a considerable group played by the late Enrico Bossi.

Among the contracts being completed in the Connecticut factory are the important Shove Memorial Chapel organ for Colorado College, Colorado Springs; a residence organ for C. M. Osterheld, Stoughton, Wis., and a large reproducing organ for Dr. R. J. Forhan at Mamaroneck, N. Y.

Another interesting feature of this purchase, which brings under the control of the larger and older builder of high-grade organs an Eastern concern whose reputation for high-grade work has been well established, is that it will mean an assurance against the abandonment or loss of any of the features built up at Sound Beach. The Welte-Tripp organ has been in design very similar to the Kimball organ and the absorption of its business therefore is considered a natural development.

An announcement issued July 15 from the general offices of the W. W. Kimball Company says among other things:

"When Wallace W. Kimball, of the third generation of this house, took over all the effects of the Welte house of America, the fame of Kimball was not only enhanced by the prestige of Welte, which covers a period of about 100 years, but also through the acquisition of vital patents numbering scores, together with the Welte Philharmonic reproducing organ libraries with hundreds of master records of past and present generations of master musicians and several contracts which will be immediately completed. Also what is understood to be one of the most nearly perfect among various recording and reproducing mechanisms for the automatic reproduction of the master works was obtained."

"While this company has options on the factory, both for occupancy and for purchase, it is probable that it will, at the end of a short period, carry on the entire work as represented in the Welte and Kimball catalogues in its own Chicago shop, where it has ample room and the best of facilities. It is also understood that the Kimball Company will identify with its personnel those who have been important factors in the operation of the Welte house, some of whom have been identified also with such houses as Willis of London and have played no small part in the building up of the Welte prestige."

Organ at Methuen, Now Owned by Ernest M. Skinner



A PROGRAM OF MUSIC was given at Serlo Hall, Methuen, Mass., by Dr. Carl McKinley and William E. Zeuch and the choir of the First Church in Boston on the evening of May 25. The hall and its great organ, which once stood in the Boston Music Hall, recently were purchased by Ernest M. Skinner. For this and also for future similar occasions the console of the great organ was moved from the platform to a central position on the main floor, as shown in the accompanying cut, leaving space for the choir of forty-five voices. The hall was filled to overflowing by members of the New England chapter of the A. G. O., the music clubs of Lawrence and Methuen and musical people from Boston, Worcester, Cambridge and neighboring cities.

The program opened with five chorale preludes by Karg-Elert, played by Dr. McKinley, after which Brahms' "Requiem" was sung, with commentary on the text by the Rev. Charles E. Park, D. D. The soloists were Miss Esther Wilkins, soprano; David Blair McCloskey, baritone, and Max Polster, tympani.

The chorale preludes were beautifully played by Dr. McKinley and

made a fitting introduction to the Requiem. The wonderful acoustics of the auditorium, the impressive architectural dignity of the organ, the beauty of the lighting and of the edifice, and the rare quality of the performance made it an unforgettable occasion.

The organ was supplemented by tympani from the Boston Symphony Orchestra and harp passages were taken by Dr. McKinley at the piano. Mr. Zeuch conducted from the console and gave an extraordinary exhibit of virtuosity as conductor and organist. The ensemble lost nothing through the substitution of the organ for the orchestra. In point of fact, it may be said to have gained in the forte passages through the overwhelming grandeur of this instrument.

The organ stands sixty-five feet high to the summit of the central towers and it is fifty-three feet in width. The carving of the casework is massive and rugged. It is believed that this is the only organ screen in America having 32-ft. English tin front pipes. It is the first organ in the world to have a balanced swell pedal and the first in America to have a 32-ft. pedal reed or a 32-ft. pedal diapason.

DUTY ON ORGANS IS REDUCED

Tariff Commission Announces Rate of 35 Per Cent Ad Valorem.

The rate of duty on all pipe organs and parts thereof has been reduced to 35 per cent ad valorem in a report of an investigation made by the Tariff Commission under the flexible provision of the tariff act of 1930. The new duty represents a decrease from 40 to 35 per cent on organs for use in a particular church or in a particular public auditorium at which it is not customary to charge admission fees, and a decrease from 60 to 35 per cent on all other pipe organs.

The investigation of organs was ordered by the commission in accordance with a Senate resolution and an application from a manufacturer of

organs principally of the type used in theaters. Imports of pipe organs during recent years have been from a single producer in Canada, the principal competing country, and all have been sold to churches. No evidence was found to indicate that any organs other than those for use in churches or public auditoriums where it is not customary to charge admission fees have been imported into the United States. Cost data in this investigation were obtained from several manufacturers in the United States and from the one manufacturer in Canada who is exporting to the United States.

The President by proclamation on June 24 approved the new rates of duty specified in the commission's report and these rates become effective at the end of thirty days.

IN MUNICIPAL AUDITORIUM

Four-Manual with Two Consoles and "Artiste" Player Completed in New Structure Built at a Cost of \$4,000,000.

Completion late in July of the large organ built by M. P. Möller for the new Municipal Auditorium of Philadelphia, a building which cost \$4,000,000 to erect, marks the addition of an important instrument to the list of those placed in great public halls in recent years. The building seats approximately 18,000 people and the organ is commensurate with the size of the structure.

There are two consoles, each of four manuals. One of them is a standard Möller drawknob keydesk and the other is a unit console. In addition to these the entire organ is playable from one of the Möller "Artiste" players. The consoles are placed on elevators which can be raised or lowered to suit the convenience of the organist and the demands of the occasion.

On the drawknob console every stop is "straight," although the percussions are playable from nearly every manual. The pedal organ has four independent sets of pipes, the double open diapason, 32 ft., having sixty-eight pipes, the bourdon, 32 ft., having sixty-eight pipes, the violone, 16 ft., having forty-four pipes, and the contra bombard, 32 ft., having sixty-eight pipes. The wind pressure in the organ varies from seven to twenty-five inches.

There are six chambers on the same level, end to end. In the chamber at the north end is the blowing plant, the next chamber is the relay room, then come the solo chamber, the great chamber, the swell chamber and the choir chamber. All of these are above the proscenium arch, and the tone comes down through a chute into the auditorium.

The city of Philadelphia selected George Till as its adviser to inspect and pass on the organ. The architect of the building is Philip Johnson, Philadelphia city architect.

Following is the specification of stops of the organ as playable from the drawknob console:

GREAT ORGAN.

Double Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Third Open Diapason, 8 ft., 61 pipes.
Fourth Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Gemahorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
First Octave, 4 ft., 61 pipes.
Second Octave, 4 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Seventeenth, 1 3/5 ft., 61 pipes.
Nineteenth, 1 1/2 ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Twenty-second, 1 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Trombone, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Piano, 8 ft., 61 notes.
Piano, 4 ft., 61 notes.
Harp, 8 ft., 49 notes.
Harp, 4 ft., 61 notes.
Chimes, 21 bells.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 101 pipes.
Open Diapason, 8 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 85 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Flautina, 2 ft., 73 pipes.
Diapason Mixture, 5 ranks, 305 pipes.
Dolce Cornet, 4 ranks, 244 pipes.
Double Trumpet, 16 ft., 72 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 8 ft., 61 notes.

Celesta, 4 ft., 49 bars.
Tremolo.
CHOIR ORGAN.
Contra Violin, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Violin Celeste, 8 ft., 73 pipes.
Melodia, 8 ft., 89 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Tuba Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Piano, 8 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Harp, 4 ft., 61 bars.
Celesta, 4 ft., 49 notes.
Tremolo.

SOLO ORGAN.
Diaphonic Diapason, 8 ft., 85 pipes.
Tibia Clausa, 8 ft., 85 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 73 pipes.
Solo Flute, 4 ft., 73 pipes.
Tuba Profunda, 16 ft., 97 pipes.
Bassoon, 16 ft., 85 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tuba Sonora, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Piano, 8 ft., 85 notes.
Piano, 4 ft., 61 notes.
Harp, 8 ft., 61 notes.
Chimes, 8 ft., 21 bells.
Tremolo.

PEDAL ORGAN.
Double Open Diapason, 32 ft., 32 pipes.
Bourdon, 32 ft., 32 pipes.
Open Diapason, 16 ft., 12 pipes.
Violone, 16 ft., 32 pipes.
Diaphone, 16 ft., 12 pipes (Solo Ext.)
Second Open Diapason, 16 ft., 32 notes (Great).
First Bourdon, 16 ft., 12 pipes (Solo ext.).
Second Bourdon, 16 ft., 12 pipes.
Viola, 16 ft., 32 notes (Choir).
Gedeckt, 16 ft., 32 notes (Swell).
Quint, 10 ½ ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes (Swell).
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Contre Bombarde, 32 ft., 32 pipes.
Bombarde, 16 ft., 12 pipes.
Tuba, 16 ft., 32 notes (Solo).
Bassoon, 16 ft., 32 notes (Solo).
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Piano, 16 ft., 32 notes.
Piano, 8 ft., 32 notes.
Chimes, 8 ft., 21 notes.

There are eighty-five pipes on the double open diapason, 110 on the bourdon, ninety-seven on the choir contra viol, eighty-nine on the choir melodia and thirty-seven in several places on the solo organ to take care of the unit borrows on the second console. The one set of pipes that does not appear in the main organ and does show up on the circular console is the 8-ft. kinura, sixty-one pipes. The circular console will also show additional percussion stops and a complete set of drum traps. On the unit or orchestral console there are also a group of jazz effects operated by small pistons placed immediately above the top or percussion manual.

MARY HOLTKAMP IS KILLED

Automobile Collision Fatal to Daughter of Late Organ Builder.

Miss Mary Holtkamp, treasurer of the Votteler-Holtkamp-Sparling Organ Company of Cleveland, and a daughter of the late Henry Holtkamp, died June 20 following an automobile collision. Miss Holtkamp was being driven on an errand from the factory. On Lake road in Bay Village, some miles west of Cleveland, the car in which she was riding collided with a truck which entered suddenly from a side road. The jolt resulted in the bursting of a blood vessel, causing death from hemorrhage twenty-four hours later.

Miss Holtkamp was 45 years old. She joined the staff of what is now the Votteler-Holtkamp-Sparling Company about twenty-eight years ago. Several years ago she made a trip around the world in company with another woman. They entered China during one of the disturbances there and returned safely after many exciting experiences.

The Diapason cannot hold itself responsible for the return of manuscripts or other material sent to it for use in the preparation of news articles.

N. A. O. Convention Program; New York Sessions Sept. 7-11

MONDAY EVENING, SEPT. 7.

8 p. m.—At Riverside Church, Riverside drive, and One Hundred and Twenty-second street. Registration and reception.

TUESDAY, SEPT. 8.

9:30 a. m.—At Riverside Church. Registration.

10 a. m.—Addresses of welcome by the Rev. Eugene Carder, D. D., assistant pastor of the Riverside Church; George H. Gartian, supervisor of music, New York public schools, and Frank L. Sealy, warden, American Guild of Organists. Response by Harold Vincent Milligan, president N. A. O. Business meeting. Election of nominating and resolutions committees. 10:45—Lecture on choral music by Harry A. Sykes, Mus. D., F. A. G. O., organist and director of music at the Reformed Seminary and Trinity Lutheran Church, Lancaster, Pa. Subject: "Voluntary Choral Organizations in the Church." Paper by Rowland W. Dunham, F. A. G. O., director College of Music, University of Colorado, Boulder, Colo. Subject: "Choir Tendencies of the Present."

12 noon—At Riverside Church. Recital by Charles Henry Doersam, F. A. G. O., Columbia University.

1 p. m.—At International House, 500 Riverside drive, luncheon.

2:30 p. m.—At Riverside Church. Lecture by Clarence Dickinson, M. A., Mus. D., Litt. D., director of the School of Sacred Music of Union Theological Seminary, organist and choirmaster of the Erick Presbyterian Church, New York. Subject: "Historical Development of the Organ as an Instrument," illustrated with lantern slides.

3:45 p. m.—Lecture-recital by Helen A. Dickinson, M. A., Ph. D. Subject: "Historical Liturgies and the Unified Service," with illustrations by Christos Vrionides of Athens, Greece, director of the choir of the Greek Cathedral, New York City, and the Kremlin Art Quintet.

4:15 p. m.—At St. George's Episcopal Church, Stuyvesant Square. Recital by Pearl Emiley Elliott, Mus. M., A. A. G. O., Kansas City, Mo., and by Edward Eigenschenk, Chicago.

WEDNESDAY, SEPT. 9.

Tour of notable organs: 9:30 a. m.—Bus leaves Riverside Church.

10—Second Church of Christ, Scientist, Central Park West and Sixty-eighth street. Pilcher organ played by George William Volk.

11—Church of the Holy Communion, Sixth avenue and Twentieth street. Skinner organ, played by Carl Weinrich. 12 noon—St. Bartholomew's Episcopal Church, Park avenue and Fifth street. Skinner organ, played by Vernon de Tar. 1 p. m.—At Hotel Shelton, Lexington avenue and Forty-ninth street, luncheon. Discussion of "Tonal Design and Adaptable Ensemble of Church Organs," William H. Barnes, Mus. D., Chicago.

1:30—St. Patrick's Cathedral, Fifth avenue and Fifth street. Kilgen organ, played by P. Giaquinto. The full men's choir of the cathedral will sing three compositions under the direction of the Rev. Father Rostagno, one of which has been specially prepared for use at the N. A. O. convention and will have its first performance in America.

3:30—Temple Emanu-El, Fifth avenue and Sixty-fifth street. Casavant organ, played by Gottfried Federlein.

4:30—Cathedral of St. John the Divine, Amsterdam avenue and One Hundred and Twelfth street. Skinner organ, played by F. W. R. Smythe.

8:30—At St. Paul's Chapel, Columbia University. "Treasure Trove in Old Church Music"—a lecture by Hugh Ross on some forgotten masterpieces, to be rendered by members of the Schola Cantorum with instrumental accompaniment.

THURSDAY, SEPT. 10.

Tour of notable organs continued: 10:30 a. m.—Program of Lynnwood Farmam's and Enrico Bossi's recordings for the Welte reproducing organ, to be played at private salon of John W. Campbell in Grand Central Terminal building, under direction of Charles M. Courboin.

12:30—At Trinity Church, Broadway and Rector street. Recital by Charlotte McLockwood, F. A. G. O., Mus. B., S. M. M., New York. 2:30—At the Battery. Boat trip around Manhattan Island (return to Battery at 5:15).

8:30—St. Thomas' Church, Fifth avenue and Fifty-third street. Recital by Andrew Tietjen, New York, and Thomas J. Crawford, Mus. Bac., F. R. C. O., F. T. C. L., Toronto, Ont., representing the Canadian College of Organists.

FRIDAY, SEPT. 11.

10 a. m.—At Riverside Church. Busi-

ness meeting. Reports and election of officers.

11—Discussion of "Related Problems of Architecture and Organ Music," by Frank E. Cleveland of Cram & Ferguson, architects, Boston; Leslie N. Leet, technical director, the Aeolian Company, organ department, and Senator Emerson L. Richards, Atlantic City, N. J.

12:30—At International House, luncheon.

2 p. m.—Tour of notable organs continued: New York Training School for Teachers, Convent Avenue and One Hundred and Thirty-fifth street. Estey organ, played by Dr. Melchiorre Mauro-Cotonone.

2:45—Lecture on conducting, Father William J. Finn (place to be announced).

7—At International House, banquet. Address by Dr. John Erskine, president Juilliard School of Music and author of "Private Life of Helen of Troy," "Sir Galahad," "Adam and Eve." Recital on the quarter-tone piano by Hans Barth.

Scholin Goes to St. Louis Church.

C. Albert Scholin has been appointed organist and choirmaster of the Second Presbyterian Church of St. Louis and will take up his duties there Sept. 1. Mr. Scholin leaves the First-Broad Street Methodist Church of Columbus, Ohio, to go to St. Louis. Before going to Columbus a year ago he was for some years at Waterloo, Iowa, and previous to this in Chicago. Mr. and Mrs. Scholin will leave Ohio Aug. 1 and spend their vacation in and about Waterloo. The Second Presbyterian Church is one of the largest in St. Louis and is one of the historic parishes of the city.

Skinner for Rosemary Hall Chapel.

The chapel of Rosemary Hall at Greenwich, Conn., is to have a Skinner organ. The instrument is a gift from Mrs. L. W. Bonney, an alumna. Rosemary Hall has a very high standing as one of the select schools of New England. The organ is to be a two-manual adequate for the chapel in which it is to be placed.

Four-Manual Kilgen for New Temple.

Temple Share-Emeth, one of the oldest Reformed Jewish temples of St. Louis, has placed an order with George Kilgen & Son, Inc., to build a four-manual organ for the new temple being erected on one of the most prominent city sites.

Cooper Heads College Music.

Dr. Harry E. Cooper of Kansas City has been elected head of the department of music at Ottawa University, Ottawa, Kan., succeeding Merle Maupin, who will take postgraduate work in Chicago. Professor Cooper was head of the music department at Ottawa in 1928-30.

THE DIAPASON.

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WARREN H. GEHRKEN OF ROCHESTER IS DEAD

VICTIM OF A BRAIN TUMOR

Prominent Organist Connected with Faculty of the Eastman School of Music, Passes Away at Age of 33 Years.

Warren H. Gehrken, prominent organist, composer and member of the faculty of the Eastman School of Music of the University of Rochester, died July 15 at the Strong Memorial Hospital in Rochester of brain tumor after an illness of more than a year. Mr. Gehrken had lived in Rochester for seven years.

Warren Howard Gehrken was born Sept. 8, 1897, in Brooklyn, N. Y., where he received his early education. He entered the choir of the Cathedral of the Incarnation, Garden City, at the age of 8 years. Dr. George Woodcock, organist at the cathedral, took a great interest in young Gehrken, and at the age of 13 Warren played his first service as assistant organist to Dr. Woodcock. For nine years he remained at Garden City. Then he was appointed to the post at Trinity Church, Hewlett, Long Island. In 1919 he was appointed organist and choirmaster of St. Luke's Church, Brooklyn, where he won signal recognition through a series of semi-monthly recitals, later playing at Wanamaker's, New York, before the National Association of Organists.

In 1924 Mr. Gehrken married Herminie Du Charme Beswick, and in September of that year he moved to Rochester, where he took up his new duties as master of choristers and organist at St. Paul's Church, Rochester, and at the Eastman School.

A piano pupil of Arthur Friedheim and Rafael Joseffy and a graduate of the Brooklyn Conservatory of Music, Mr. Gehrken was a brilliant pianist. In addition to the training which he had under Dr. Woodcock he continued his study of boy voice culture with Dr. G. Edward Stubbs. He was an associate of the American Guild of Organists and took a keen interest in its affairs. Among his brother organists his sincere and charming personality made him a host of friends.

The funeral service at St. Paul's on July 17 was attended by a large group of his associates at the Eastman School of Music and members of the Western New York chapter of the American Guild of Organists. Among the honorary pallbearers were Harold Gleason, Dr. George Henry Day, Harold Osborn Smith, George S. Babcock and Raymond Wilson. The full choir under the direction of Norman Peterson, assistant organist, sang Mr. Gehrken's favorite selections in a beautiful and touching manner, gathering around the casket and acting as escort. Burial at Mount Olivet Cemetery, Long Island, was preceded by a service in his old church, St. Luke's, Brooklyn, on July 18.

FINISHING IN ATLANTIC CITY

Convention Hall Organ Virtually Completed by Midmer-Losh.

Midmer-Losh, Inc., report the Atlantic City convention hall organ substantially completed, leaving only details of installation and voicing unfinished, with the expectation that the instrument will be in full service for the American Fair which opened July 16 and continues until Sept. 5, during which the organ will be a featured attraction. The organ was used last season when about half completed for the first season of the fair and was heard by over a million visitors.

C. Seibert Losh has retired from the active management of Midmer-Losh and is in Europe and the completion of the organ is in the hands of George Losh and Otto Strack, who has been long a leading figure as an architect and who is in charge of the engineering and architectural details and the development of the highly original console, all under the personal supervision of Senator Emerson L. Richards. Formal opening of the Atlantic City organ is expected in the late fall.

Warren Howard Gehrken

Warren Howard G

Philadelphia Organists Enjoying Day in Atlantic City



DAY IN ATLANTIC CITY FOR PHILADELPHIANS

SENATOR RICHARDS IS HOST

American Organ Players' Club and Pennsylvania A. G. O. Chapter Hold Elections, Hear Recitals and Enjoy Dinner.

A bright day of comfortable temperature and a salubrious ocean breeze greeted about 100 members of the American Organ Players' Club and the Pennsylvania chapter of the A. G. O. from Philadelphia on their arrival in Atlantic City on June 27. The occasion was the annual meeting of each organization and the invitation of Senator Emerson L. Richards to come to his home town had been unanimously accepted, without regret.

All hands met at the Chestnut street ferry and boarded a special car reserved for them, departing at 8 a. m. On arrival in the seashore city at 9:15 the members proceeded to the high school, where they were greeted by their host. The Pennsylvania chapter of the Guild immediately proceeded with its business session and the election of officers for the year, which resulted as follows:

Dean—James C. Warhurst.

Subdean—Newell Robinson.

Secretary—Arthur W. Howes, Jr.

Treasurer—William F. Paul.

Executive Committee—Harry C. Banks, Jr., Henry S. Fry, Rollo Maitland, Frederick Maxson, Dr. J. McE. Ward and George A. West.

The American Organ Players' Club held its forty-first annual meeting and elected the following to direct its affairs:

President—John McE. Ward.

Vice-president—Henry S. Fry.

Secretary—Bertram P. Ulmer.

Treasurer—Herbert S. Drew.

Librarian—Jennie M. Carroll.

Board of Directors—Rollo Maitland, Frederick Maxson, James C. Warhurst and Alexander McCurdy.

At 11 o'clock Miss Catharine Morgan played the following program on the high school organ: Finale from Second Symphony, Widor; Vivace from Sixth Trio-Sonata, Bach; Pastorale, Franck; "The Carnival Passes By," Hugo Goodwin; Toccata, "Sunshine," Swinnen. She displayed excellent taste and technique and gave a splendid example of virtuoso playing. Notably brilliant was the rendition of Swinnen's "Sunshine." Miss Morgan undoubtedly is one of the very best of our women organists.

Something of a novelty was introduced by Newell Robinson and G. Walker Laise, who played two duets in a delightful manner. "The Ride of the Valkyries" is thrilling in this guise and on this particular organ, and the seldom heard "Ruins of Athens" march is much improved in its new form.

At 1 o'clock the fraternity proceeded to Elks' Hall and enjoyed a seafood dinner as the guests of Senator Richards, who presided. The smiling faces in the group photograph give evidence of a day's cordial good fellowship probably unequalled in the year's work of any other class of musicians.

A recital by Rollo Maitland in the ballroom of the convention hall followed. The following program was

played con amore: Concert Overture in E flat, Faulkes; Chorale Preludes "Before Thy Throne I Now Appear" and "We All Believe in One God," Bach; Allegro from Sixth Symphony, Widor; "Liebestraum," No. 3, Liszt; Spinning Song, Mendelssohn; Southern Rhapsody, Lucius Hosmer.

A recital in the convention hall by Mr. Maitland was somewhat changed to exhibit the newer resources of the instrument, introduced since last year. In his extemporizations Dr. Maitland used the various colors of the organ, singly and in groups, all of which was a revelation in organ voicing, while the full power of the organ, as yet incomplete, was overwhelming in its magnitude.

An ocean bath and a boardwalk parade along the famous strand occupied the time between 6 and 8, when the train left for home.

MRS. G. E. LA MARCHE DIES

Wife of Chicago Organ Man Passes Away July 15 at Her Home.

Sarah White La Marche, wife of George E. La Marche, the Chicago organ builder, died at her home in Norwood Park, Chicago, July 15. A stroke of paralysis a few days before her passing proved fatal.

Mrs. La Marche was born June 5, 1886, at Orono, Maine, and was prominent in musical circles in that university town before her marriage to Mr. La Marche, which took place Feb. 4, 1910. In addition to her husband, who is known generally to organists in Chicago and vicinity, and who before founding the business of La Marche Brothers was Chicago representative of the Austin Organ Company, Mrs. La Marche is survived by two sons, Roby W., born in 1914, and Austin W., born in 1916.

Mrs. La Marche was a woman of quiet tastes who had an abiding place in the hearts of a large circle of those who knew her intimately. During his long connection with the Austin Company in Chicago and other cities Mrs. La Marche traveled much with her husband and formed a large acquaintance among organ builders and organists.

SIRCOM IS SEVERELY HURT

Minneapolis Organist Recovering from Automobile Accident.

Rupert Sircom, organist and choir director of the Westminster Presbyterian Church, Minneapolis, and well-known throughout the East, where he was organist for a number of years in Boston and New York churches, is slowly recovering from the effects of an automobile accident which nearly cost his life. He has been in the hospital since the smashup on June 1 with three fractures of the pelvis, but was able to get up and go about on crutches the last week in July. He will not be able to resume his place at the organ before September.

After the last musical service of the season at Westminster Church Mr. Sircom accompanied his minister, Dr. Rippey, on a trip to Duluth. Near that city the car was overturned. Dr. Rippey escaped injury.

Mr. Sircom had a year of excellent musical results at Westminster Church and despite his misfortune expects to duplicate the record in the fall and winter.

FOUR-MANUAL AUSTIN JERSEY CITY CHOICE

FOR ST. AEDAN'S CATHOLIC

Instrument of Fifty-eight Stops, Including Solo Division, to Be Installed — Nearly All of Great to Be Enclosed.

The Austin Organ Company has been commissioned to construct a four-manual organ for St. Aedan's Catholic Church at Jersey City, N. J. All of the great except the first open diapason and the 16-ft. major diapason will be enclosed in the choir expression box. There will be a solo organ of eight sets of pipes, besides harp and chimes. The total number of speaking stops in the instrument is to be fifty-eight. The church is at Bergen avenue and Mercer street.

In addition to this the Austin Company is building three-manual instruments, each of thirty-nine speaking stops, for Our Lady of Lourdes Church, on West One Hundred and Forty-second street, New York, and for the Most Precious Blood Catholic Church at Astoria, L. I.

The stop resources of the Jersey City instrument will be as follows:

GREAT ORGAN.

Major Diapason, 16 ft., 61 pipes. First Open Diapason, 8 ft., 61 pipes. Second Open Diapason, 8 ft., 61 pipes. Third Diapason, 8 ft., 61 pipes. Doppel Flöte, 8 ft., 61 pipes. Concert Flute, 8 ft., 61 pipes. Viole d'Amour, 8 ft., 61 pipes. Nitsua, 8 ft., 61 pipes. Harmonic Flute, 4 ft., 61 pipes. Principal, 4 ft., 61 pipes. Fifteenth, 4 ft., 61 pipes. Trumpet, 8 ft., 61 pipes.

Enclosed in Choir box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes. Diapason Phonon, 8 ft., 73 pipes. Viole d'Orchestre, 8 ft., 73 pipes. Vox Seraiphique, 8 ft., 73 pipes. Salicional, 8 ft., 73 pipes. Vox Celeste, 8 ft., 61 pipes. Aeoline, 8 ft., 73 pipes. Chimney Flute, 8 ft., 73 pipes. Stopped Flute, 8 ft., 73 pipes. Flauto Traverso, 4 ft., 73 pipes. Flautoino, 2 ft., 61 pipes.

Dolce Cornet, 3 rks., 183 pipes. Cornopean, 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 61 pipes.

Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes. Dulciana, 8 ft., 73 pipes.

Vox Angelica, 8 ft., 73 pipes.

Melodia, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.

Quintadena, 8 ft., 73 pipes.

Flute d'Amour, 4 ft., 73 pipes.

Piccolo, 2 ft., 61 pipes.

Clarinet, 8 ft., 73 pipes.

Cor Anglais, 8 ft., 73 pipes.

Tremulant.

SOLO ORGAN.

Flauto Major, 8 ft., 73 pipes.

Gross Gamba, 8 ft., 73 pipes.

Gamba Celeste, 8 ft., 73 pipes.

Flute Overte, 4 ft., 73 pipes.

Wald Horn, 8 ft., 73 pipes.

French Horn, 8 ft., 73 pipes.

Orchestral Oboe, 8 ft., 73 pipes.

Tuba Harmonic, 8 ft., 73 pipes.

Chimes, 20 notes.

Harp, 49 notes.

PEDAL ORGAN.

Major Bass, 16 ft., 44 pipes.

Viole Bass, 16 ft., 32 pipes.

Bourdon, 16 ft., 44 pipes. Dolce (from Swell Bourdon), 16 ft., 32 notes.

Gross Flöte (from Major Bass), 8 ft., 32 notes.

Dolce Flute (from Bourdon), 8 ft., 32 notes. Cello (from Solo Gamba and Celeste), 8 ft., 32 notes.

Fagotto, 16 ft., 32 pipes.

Vox Bass (Vox Humana ext.), 16 ft., 12 pipes, 20 notes.

Tuba Profunda (from Solo Tuba), 16 ft., 12 pipes, 20 notes.

SUMMER SERIES BY TITUS

Nine Recitals at Mariemont Community Church, in Model Town.

A series of nine recitals is being played by Parvin Titus, F. A. G. O., of Cincinnati, at the Mariemont Community Church on Sunday afternoons this summer. Mariemont is a model town built by the late Mrs. Thomas J. Emery on the outskirts of Cincinnati. The church is a charming structure in English style and across the park from it is a carillon tower containing twenty-six Croydon bells. The organ in the church was built by Casavant Freres. The recitals are under the auspices of the Thomas J. Emery Memorial. Some of Mr. Titus' programs have been as follows:

July 5—"Marche Pontificale," Symphony 1, Widor; Andante, "Grande Piece Symphonique," Franck; "Canyon Walls" and "Jagged Peaks in the Starlight," Clokey; "An Elizabethan Idyll," Noble; "Ariel," Bonnet; "Ave Maria," Schubert; Solemn Melody, Walford Davies.

July 12—Sonata 3 (Allegro and Adagio), Guilmant; Minuet, C. P. E. Bach; "Vision," Rheinberger; Prelude, Dethier; Canon in B minor, Schumann; "The Little Shepherd," Debussy; "The Swan," Saint-Saëns; "Marche Triomphale," Dubois.

July 19—Sonata in the Style of Handel, Wolstenholme; "Chant Pastoral," Dubois; "A Rose Breaks into Bloom," Brahms; Spring Song, Hollins; Adagio, Symphony 3, Saint-Saëns; Sarabande (by request), Sulzer; Allegro Moderato, Sonata 4, Mendelssohn.

July 26—Prelude, Country Dance and Courant, Purcell-Fricker; Funeral March and Song of the Seraphs, Guilmant; "La Nuit," Karg-Elert; "Will-o'-the-Wisp," Nevin; Evening Song, Bairstow; Toccata and Fugue in D minor, Bach.

In a recital at Christ Church, Cincinnati, of which he is the organist and choirmaster, Mr. Titus played the following program June 30 under the auspices of the Cincinnati Institute of Fine Arts: Sonata, "The Ninety-fourth Psalm," Reubke; Andante, "Grande Piece Symphonique," Franck; "L'Orgue Mystique," Cycle 3, Tournemire; "The Spirit of God Moved upon the Face of the Waters," C. Hugo Grimm; Prelude and Fugue, G minor (by request), Marcel Dupre.

Riemenschneider Opens Votteler.

Albert Riemenschneider gave the inaugural recital on the Votteler organ at Messiah English Lutheran Church, Cleveland Heights, Ohio, June 22. The program included the Rheinberger Sonata, Op. 98, several Bach chorale preludes, the E flat Fugue, the Guilmant "Marche Funèbre et Chant Seraiphique," numbers by Clerambault, Wagner, Nevin and Becker, and the Widor Toccata from Symphony 5.

MOUNTAIN TOP ORGAN
IS OF NOVEL DESIGN

SCHEME BY FATHER VITRY

Kilgen Building Three-Manual with Interesting Specification for Mount St. Mary's College at Brentwood, Cal.

An interesting specification has been prepared by Father Vitry, a priest-organist of European training, now resident in California, in conjunction with George Kilgen, Western representative of George Kilgen & Son, Inc., of St. Louis, for the new Mount St. Mary's College of Brentwood, Cal. The organ will be a three-manual placed in three chambers, with a floating division of eight stops, playable from either swell or choir. The diapason chorus of the great represents the first division of the great and is unexpressive, while the first division of the choir, consisting of an English diapason, cello and gemshorn chorus, is playable also from the great. A handsome grille in keeping with the architecture and design of the chapel furnishings will provide the tone openings.

Mount St. Mary's Academy is on the top of a mountain overlooking Beverly Hills and affords a vista of some thirty miles.

The stop specification of the organ is as follows:

GREAT ORGAN.

First Division (unexpressive):

Diapason Major, 8 ft., 61 pipes.

Diapason Minor, 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.

Fifteenth, 2 ft., 61 pipes.

Second Division (Chamber No. 1):

Doppel Flöte, 8 ft., 61 pipes.

Rohrflöte, 4 ft., 61 pipes.

Cornet, 5 rks., 305 pipes.

Harmonic Trumpet, 8 ft., 61 pipes.

Division taken from the first division of the Choir and playable on the Great:

English Diapason, 61 notes.

Cello, 61 notes.

Gemshorn, 61 notes.

Gemshornette, 61 notes.

Gemshorn Celeste, 61 notes.

CHOIR ORGAN.

First Division (Chamber No. 1):

English Diapason, 8 ft., 73 pipes.

Cello, 8 ft., 73 pipes.

Gemshorn, 8 ft., 73 pipes.

Gemshornette, 4 ft., 12 pipes, 73 notes.

Gemshorn Celeste, 8 ft., 61 pipes.

Second Division (Chamber No. 2):

Clarabella, 8 ft., 73 pipes.

Flauto Dolee, 8 ft., 73 pipes.

Flautino, 4 ft., 12 pipes, 73 notes.

Clarinet, 8 ft., 73 pipes.

English Horn, 8 ft., 73 pipes.

FLOATING DIVISION.

Playable from the Choir and the Swell, and located in chamber No. 2, with the stops of the second division of the choir.

Double Dulciana, 16 ft., 97 pipes.

Dulciana, 8 ft., 61 notes.

Dolce, 4 ft., 61 notes.

Dolcan, 2 ft., 61 notes.

Nazard, 2 1/2 ft., 61 pipes.

Tierce, 1 3/5 ft., 61 pipes.

Sesquialtera, 3 rks., 183 notes.

Cornet, 5 rks., 305 notes.

SWELL ORGAN.

First Division (Chamber No. 3):

Lieblich Gedekkt, 16 ft., 73 pipes.

Gedekkt, 8 ft., 12 pipes, 73 notes.

Flauto, 4 ft., 12 pipes, 73 notes.

Flauto Traverso, 8 ft., 73 pipes.

Viol d'Amour, 8 ft., 73 pipes.

Salicional, 8 ft., 73 pipes.

Salicet, 4 ft., 12 pipes, 73 notes.

Voix Celeste, 8 ft., 61 pipes.

Second Division (Chamber No. 3):

Horn Diapason, 8 ft., 73 pipes.

Fagotto, 16 ft., 73 pipes.

Oboe, 8 ft., 12 pipes, 73 notes.

Clarion, 4 ft., 12 pipes, 73 notes.

Coronepiano, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

Double Diapason, 16 ft., 32 pipes.

Double Bass, 16 ft., 32 pipes.

Trombone, 16 ft., 32 pipes.

Lieblich Gedekkt (Swell), 16 ft., 32 notes.

Double Dulciana (Floating), 16 ft., 32 notes.

Bass (Pedal), 8 ft., 12 pipes, 32 notes.

Flute (Choir), 8 ft., 32 notes.

Flauto (Great), 4 ft., 32 notes.

Fagotto (Swell), 16 ft., 32 notes.

Cello (Choir), 8 ft., 32 notes.

Oboe (Swell), 8 ft., 32 notes.

Mixture (Floating), 3 rks., 32 notes.

I. S. Harrington recently purchased a two-manual organ built by the Rudolph Wurlitzer Company from a theater at Wichita, Kan., and has installed it in his home in Enid, Okla.

Karl O. Staps

"HOOKUP" OF ORGANS
REPRODUCED BY DEVICE

NEW POSSIBILITIES OPENED

Harry F. Waters of Estey Company Makes Available Reproduction of Playing of Several Organs Simultaneously.

Perfection of a multi-reproducing mechanism for the organ which, through the development of an independent second-touch range for each key on the console will reproduce symphonic arrangements interpreted by several artists playing simultaneously, is announced by Harry F. Waters of New York, holder of a number of basic organ patents and general manager of the Estey Organ Company, following a series of experiments.

The new mechanism will be heard first in the seven Estey organs installed this year in the New York Training-School for Teachers and six New York high schools. These organs have been especially wired for the purpose in anticipation of the successful conclusion of the experiments.

By means of the new device the organ, through the automatic player, will carry into the home or auditorium an entire symphony which, if played manually, would require the services of a multiplicity of artists and instruments.

"We have long believed that the automatic reproducing mechanism should be capable of registering the combined performance of several artists playing the equivalent of a symphonic work," Mr. Waters' announcement explained. "The ultimate capacity of organ performance determines the field for the performance of organ reproducing mechanism. We did not believe the real capacity of the organ had been tested. To prove this we recently arranged and broadcast a program involving the use of four individual organs, played simultaneously in compositions especially orchestrated for symphonic effects. In other words, we turned the organs into a symphony orchestra and proved that almost any symphonic work can be performed on organs provided there are enough organists playing to divide or take specific parts of the orchestral arrangement.

At St. John's Cathedral, Denver, Mr. Staps has a choir of eighty voices.

Each year the choir gives several musical services which are noteworthy events.

Karl Otto Staps was born at Thompson, Conn., and when he was 15 years old entered the National Conservatory of Music, New York City, making the organ his chief study, under John White. During this period he was appointed organist of the Church of the Holy Sepulchre, now the Church of the Resurrection. On completing his studies at the conservatory he went to England and entered the Royal Academy of Music, London, studying under Dr. W. S. Hoyte, organ; Charles Reddie, piano, and F. Corder, harmony and counterpoint. While a student at the Royal Academy he won the bronze medal and the silver medal for artistic organ playing. He also received an appointment as organist and director of St. Paul's Church, Clerkenwell, London. This position was won in competition with many of the leading organists of the city. His work at the Royal Academy won the highest commendation from the principal, Sir Alexander Mackenzie. On leaving the institution he was made an associate of the Royal Academy of Music.

Middelschulte to Play Abroad.

Upon the completion of his series of recitals at Notre Dame University, South Bend, Ind., the programs of which appeared in the June issue of The Diapason, Dr. Wilhelm Middelschulte will sail Aug. 9 on the Europa for Germany. He expects to return late in the fall, sailing from Bremen Sept. 21. His address abroad will be Ober-Bergrat, Hamm, Westphalia, Germany. Letters addressed to him will also be forwarded from the office of The Diapason. Dr. Middelschulte had large audiences at his Notre Dame recitals, which have become a summer institution at the university. While abroad he will visit Austria and Switzerland. He is to give recitals in Dresden, Dortmund and Berlin while in Germany and probably will be heard in Switzerland at Zürich and Berne.

Conducted by Antoinette Hall.

Antoinette Hall, A. A. G. O., conducted a festival evensong of the combined choirs of St. Peter's Church, Bay Shore, and St. Ann's Church, Sayville, Long Island, N. Y., June 7. Edward Asfazadour, violinist, assisted Miss Hall in the prelude, the "Ave Maria" of Schubert and a Largo by Veracini, and in the postlude, Ketelbey's "In a Monastery Garden." The anthems included: "H e a r, Lord, Our God," Tschaikowsky; "Going Home," Dvorak; "Glory to God," Rachmaninoff, and "Hide Me under the Shadow of Thy Wings," West. Master Allan Hall-Whytock of the Church of the Heavenly Rest, New York, was guest soprano.

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OPENING RECITAL BY GLYNN

Strikingly Beautiful New Church Street
Methodist Edifice Has Large
Instrument Built by
Louisville Firm.

The strikingly beautiful edifice of Gothic architecture just completed by the Church Street Methodist congregation at Knoxville, Tenn., is graced by a large four-manual organ built by Henry Pilcher's Sons of Louisville. The great, swell, choir and pedal divisions are placed in chambers at one side of an unusually deep sanctuary, and the echo division, which is the fourth manual, is built in the tower at the opposite end of the church.

Franklin Glynn, organist of the Idlewild Presbyterian Church, Memphis, June 18 played the dedicatory recital, which was enthusiastically received by a capacity audience of more than 2,000 persons. He was assisted by Miss Margaret Connor, violin; Mrs. Charles Whaley, soprano, and Miss Elizabeth Platt, organist of the church, accompanying Mrs. Whaley at the piano. Mr. Glynn's program was composed of the following selections: "Grand Choeur," Guilmant; "Chorale Prelude," "Deck Thyself, My Soul, with Gladness," Bach; "Gavotte in G, from Fifth French Suite, Bach; "The Angelus," Mansfield; "Air with Variations and Final," Fugato, Smart; "Ave Maria," Schubert; "Musique des Automates," Delibes; "Largo in G, Handel; Concert Rondo, Hollins; Folk Song, Scott; Scherzo from Sonata No. 1, Rogers; Improvisation on Stephen Foster's melody "Old Black Joe"; Tone Poem, "Finlandia," Sibelius.

Below is the stop list of the organ:

GREAT ORGAN.
Double Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Third Open Diapason, 8 ft., 73 notes.
Doppel Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic (from Swell), 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Tuba Sonora, 8 ft., 73 pipes.
Harp (from Choir), 49 notes.
Chimes (from Echo), 25 notes.
All of Great organ except diapasons enclosed.

SWELL ORGAN.
Bourdon, 16 ft., 85 pipes.
Diapason Phonon, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Flauto Amabile, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Dolce Cornet, 3 rks., 219 pipes.
Flautina, 2 ft., 61 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Cornopean, 8 ft., 85 pipes.
Oboe (Contra Fagotto ext.), 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Clarion (Cornopean ext.), 4 ft., 73 notes.

CHOIR ORGAN.
Contra Viol, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viol d'Amour, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Spitz Flöte Celeste, 8 ft., 61 pipes.
Viol (from Contra Viol), 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.
Violina (from Contra Viol), 4 ft., 73 notes.

ECHO ORGAN.
Echo Flute (ext. to Pedal), 8 ft., 41 pipes.
Viol Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 49 pipes.
Unda Maris, 2 rks., 8 ft., 110 pipes.
Chimney Flute, 4 ft., 61 pipes.
Violin (from Viol), 4 ft., 61 notes.
Orchestral Oboe, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Echo Gedeckt (Pedal), 16 ft., 32 pipes.
Chimes, 25 bells.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.

Ruth Spindler



RUTH SPINDLER is the winner of the prize for organ playing awarded on June 20 at the biennial meeting of the National Federation of Music Clubs in San Francisco, as announced in the July issue of *The Diapason*. Miss Spindler is an organ pupil of Dr. Charles S. Skilton at the University of Kansas.

Open Diapason, 16 ft., 44 pipes.
Second Open Diapason (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Violone (from Choir), 16 ft., 32 notes.
Echo Gedeckt (from Echo), 16 ft., 32 notes.
Octave (from Pedal Open), 8 ft., 32 notes.
Gedeckt (from Swell), 8 ft., 32 notes.
Violoncello (from Great Gamba), 8 ft., 32 notes.
Contra Fagotto (from Swell), 16 ft., 32 notes.
Tuba Profunda (Great Tuba ext.), 16 ft., 12 pipes.
Trumpet (from Great), 8 ft., 32 notes.
Tuba (from Great), 8 ft., 32 notes.

WILL GATHER IN MONTREAL

Convention of Canadian College of Organists Aug. 26 and 27.

Arrangements for the annual convention of the Canadian College of Organists are nearly completed. The meeting will be held in Montreal Wednesday and Thursday, Aug. 26 and 27. It is nine years since Canada's largest city was the convention place.

There will be three recitals. A guest from the N. A. O. will have charge of one recital on the new instrument at Trinity Church, Notre Dame de Grace. Charles Peaker of Toronto will play at Christ Church Cathedral, and George Brewer will present the third recital at his own church, the Church of the Messiah, where he has a rebuilt Casavant organ, which is only one notable feature of a notable building.

It is hoped that a plaster model, full-sized, of the Lynnwood Farnam memorial bust will be on view at the recital in Christ Church Cathedral.

One afternoon will be given up to entertainment and sight-seeing. There will be the usual council and general meetings and banquet to send everyone home in good humor.

ORGAN FOR SCHOOL IN JAPAN

Kimball Instrument to Be Installed at Tokyo by A. D. Longmore.

A large two-manual organ with Deagan chimes is being installed in Tamagawa Gakuen school at Tokyo by A. D. Longmore, Northwestern representative of its builders, the W. W. Kimball Company. Mr. Longmore sailed for Japan July 11. The school is entirely Japanese and is co-educational, from its kindergarten to the higher agricultural and engineering branches and an important research department. The artistic side of its work is illustrated by the purchase of this organ.

The National Association of Organists

Cordially Invites You to its Twenty-fourth Annual Convention, which takes place in New York. The opening session will be held on Tuesday morning, September 8th, and the final banquet on Friday evening, September 11th. A splendid program has been arranged, full details of which appear in this issue of *The Diapason*. Convention headquarters will be at the Riverside Church, at 122nd Street and Riverside Drive, through the courtesy of the Board and of the Organist, Harold Vincent Milligan, President of the Association.

Any organist may attend the Convention and share in its events. Recitals and choral demonstrations are open to the public.

Write the Secretary, National Association of Organists, 49 West 20th Street, New York, for official program, giving your correct summer address. You will find enclosed the advance registration blank for hotel accommodations, etc., which should be returned without delay.

September 8th to 11th, 1931

Reception on the evening of September 7th



Concordia Lutheran Church ROCHESTER, N. Y.

The new four manual Kilgen Organ recently dedicated in this prominent church has become noted as "the most beautiful organ in Rochester".

Here in a community of exceptionally discerning musical tastes, the Kilgen Organ in this church stands out preeminently because of its characteristic cultural and artistic tone.

Such results are not accidental. They are achieved by the utmost attention to detailed workmanship — and by the grouping, under Kilgen supervision, of voicing artists gathered from all over the world, specializing on the various qualities of tone. It is no wonder that again and again this organ has been "the choice of the masters".

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THREE-MANUAL FOR CHURCH

Miss Amelia Watson Donor of Two Instruments at Delaware, Both of Which Are to Be Built by W. W. Kimball Company.

The W. W. Kimball Company is keeping up its recent record of better than a college organ a month with the signature of a contract with Miss Amelia B. Watson of Delaware, Ohio, for two memorial organs to be installed in Gray Chapel, Ohio Wesleyan University, and the William Street M. E. Church, which is the university church. Gray Chapel is to have a four-manual instrument with echo, an English drawknob console, taking the place of a three-manual Roosevelt of forty stops, built in 1893, which has the distinction of being the last organ from the renowned Roosevelt Organ Works in Park avenue, New York City. The church organ of three manuals will have a stopkey console and this instrument replaces a Roosevelt of two manuals, built in 1888. Nearly all of the excellent pipes—especially the flue-work—of the original Roosevelt organs will be utilized in the new instruments.

The specifications were drawn up by the head of the music department of the university, G. Raymond Hicks, in consultation with Messrs. McRostie, Elliot and Kimball of the builders. Mr. Hicks is organist of the church also.

The stoplist for the university four-manual is as follows:

GREAT.

Double Open Diapason, 16 ft., 61 pipes. First Open Diapason, 8 ft., 61 pipes. Second Open Diapason, 8 ft., 61 pipes. Doppelflöte, 8 ft., 61 pipes. Erzähler, 8 ft., 61 pipes. Erzähler Celeste, 8 ft., 61 pipes. Octave, 4 ft., 61 pipes. Twelfth, 2 1/2 ft., 61 pipes. Fifteenth, 2 ft., 61 pipes. Mixture, 4 rks., 244 pipes. Tromba, 8 ft., 61 pipes. Chimes, 8 ft., 20 tubes (from Echo). Harp (from Choir). Tremulant.

SWELL.

Bourdon, 16 ft., 73 pipes. Open Diapason, 8 ft., 73 pipes. Stopped Diapason, 8 ft., 73 pipes. Spitzflöte, 8 ft., 73 pipes. Salicional, 8 ft., 73 pipes. Salicional Celeste, 8 ft., 73 pipes. Viole Celeste, 8 ft., 73 pipes. Octave, 4 ft., 73 pipes. Harmonic Flute, 4 ft., 73 pipes. Flautina, 2 ft., 61 pipes. Mixture, 5 rks., 305 pipes. Wald Horn, 16 ft., 73 pipes. Cornopean, 8 ft., 73 pipes. Oboe, 8 ft., 73 pipes. Clarion, 4 ft., 73 pipes. Vox Humana, 8 ft., 61 pipes. Harp (from Choir). Vox Humana Vibrato. Tremulant.

CHOIR.

English Diapason, 8 ft., 73 pipes. Concert Flute, 8 ft., 73 pipes. Dulciana, 8 ft., 73 pipes. Unda Maris, 8 ft., 73 pipes. Fugara, 8 ft., 73 pipes. Flute d'Amour, 4 ft., 73 pipes. Piccolo, 2 ft., 61 pipes. English Horn, 8 ft., 73 pipes. Clarinet, 8 ft., 73 pipes. Harp and Celesta, 49 metal bars. Chimes (from Echo). Tremulant.

SOLO.

Melophone, 8 ft., 73 pipes. Gamba, 8 ft., 73 pipes. Gamba Celeste, 8 ft., 73 pipes. Tube Mirabilis, 8 ft., 73 pipes. French Horn, 8 ft., 73 pipes. Tremulant.

ECHO.

Echo Flute, 8 ft., 61 pipes. Viola Aetheria, 8 ft., 61 pipes. Vox Angelica, 8 ft., 61 pipes. Fern Flöte, 4 ft., 61 pipes. Vox Humana, 8 ft., 61 pipes. Tremulant. Chimes, 20 tubular bells. PEDAL.

Resultant, 32 ft., 32 notes. First Open Diapason, 16 ft., 32 pipes. Second Open Diapason, 16 ft. (from Great), 32 notes. Violone, 16 ft., 32 pipes. Bourdon, 16 ft., 32 pipes. Lieblich Gedeckt, 16 ft. (from Swell), 32 notes. Octave, 8 ft. (from Great), 32 notes. Major Flute, 8 ft. (extension Pedal Bourdon), 12 pipes. Stillgedeckt, 8 ft. (from Swell), 32 notes. Chimes, 8 ft. (from Great), 32 notes.

Wald Horn, 16 ft. (from Swell), 32 notes. Tromba, 8 ft., 12 pipes. Clarion, 4 ft., 12 pipes. Chimes, 8 ft. (from Echo), 32 notes.

The stop resources of the organ for the William Street M. E. Church are as follows:

GREAT.

Open Diapason, 8 ft., 61 pipes. Doppelflöte, 8 ft., 61 pipes. Dolce, 8 ft., 61 pipes. Octave, 4 ft., 61 pipes. Harmonic Flute, 4 ft., 61 pipes. Trumpet, 8 ft., 61 pipes. Chimes, 8 ft., 20 tubular bells. Tremulant.

SWELL.

Bourdon, 16 ft., 73 pipes. Violin Diapason, 8 ft., 73 pipes. Stopped Diapason, 8 ft., 73 pipes. Salicional, 8 ft., 73 pipes. Vox Celeste, 8 ft., 61 pipes. Gemshorn, 4 ft., 73 pipes. Piccolo, 2 ft., 61 pipes. Dolez Cornet, 3 rks., 183 pipes. Oboe, 8 ft., 73 pipes. Vox Humana, 8 ft., 61 pipes. Harp, 8 ft. (from Choir), 73 notes. Tremulant.

Vox Humana Vibrato.

Cello, 8 ft., 73 pipes. Concert Flute, 8 ft., 73 pipes. Dulciana, 8 ft., 73 pipes. Unda Maris, 8 ft., 61 pipes. Flute d'Amour, 4 ft., 73 pipes. English Horn, 8 ft., 73 pipes. Clarinet, 8 ft., 73 pipes. Harp, 8 ft., 49 bars (Deagan). Celesta, 4 ft. Chimes, 8 ft. (from Great), 73 notes. Tremulant.

CHOIR.

Double Open Diapason, 16 ft., 61 pipes. Bourdon, 16 ft., 32 pipes. Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.

Octave, 8 ft. (extension Pedal Diapason), 12 pipes. Major Flute, 8 ft. (extension Pedal Bourdon), 12 pipes.

Stillgedeckt, 8 ft. (from Swell), 32 notes. Chimes, 8 ft. (from Great), 32 notes.

ACTIVITIES IN PITTSBURGH

BY HAROLD E. SCHUNEMAN.

Pittsburgh, Pa., July 13.—The Second Presbyterian Church at Washington, Pa., one of the most beautiful in western Pennsylvania, of which Dr. George P. Atwell is the pastor and Howard L. Ralston the organist, was the scene of the last Guild meeting of the season Monday evening, July 6. The members were the guests of the church at dinner, following which Dr. Atwell made a pleasant speech of welcome, telling something about the new church and how it all came about, financially and artistically, with such successful results. He introduced to the gathering Mrs. Frances Chapman Ashbrook, donor of the three-manual Skinner organ, and Mrs. Mary E. Pollock, who gave the carved oak wood-work in the chancel. To the assistant minister, the Rev. George W. Pollock, he gave credit for raising the money for the great undertaking, and Mr. Ralston was paid a tribute for his splendid work as organist. A report of the Indianapolis convention was made by Charles A. H. Pearson in his complete style. Then followed a fine

program of organ music, Mr. Ralston playing "In Dir ist Freude," Bach; "Es ist das Heil uns kommen her," Bach, and the Adagio from the Sixth Symphony, Widor. This was followed by three numbers played by Arthur B. Jennings, organist of the Sixth U. P. Church, Pittsburgh—Intermezzo (First Symphony), Widor; "Ich ruf zu Dir," Bach, and Chorale in A minor, Franck. Charles A. H. Pearson, organist of Rodef Shalom Temple, Pittsburgh, then played the following: Concert Variations, Edmundson; "Angelus-Meditation," J. S. Matthews; Two Ancient Hebrew Melodies, arranged by Paul Allen Beymer; "Berceuse Bretonne," Milligan, and "Grand Choeur," Jawelak.

The report would be incomplete without special mention made of the lovely solo stops in the Skinner organ and the clarity of its ensemble.

Interest in Schlieder Lectures. At the Chicago Musical College, where Frederick Schlieder has been engaged in giving his summer intensive course, a new interest has been created among the student group in the Schlieder method. Each week Mr. Schlieder gives a lecture open to all members of the student body at the college. At these lectures Mr. Schlieder stresses the study and practice of creative principles, rather than the mere study and practice of an instrument. After each lecture he improvises several selections, ending with a fugue. Following his Chicago course Mr. Schlieder goes to the Pacific coast to give his course at Oakland, Cal., following which he will give a course at Denver. This will complete his summer schedule and will be followed by his regular private and class work in New York.

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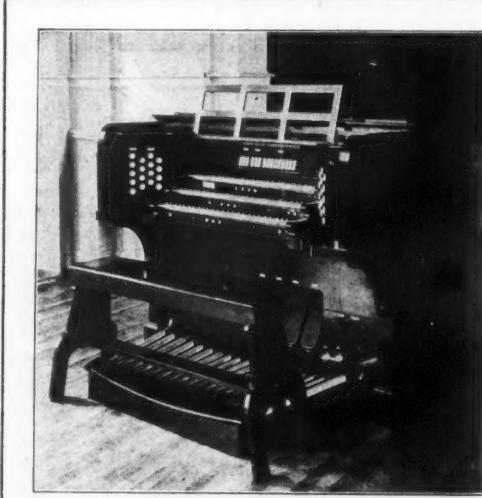
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Quartet and Chorus; Some Music Lists of Our Chormasters

By HAROLD W. THOMPSON, Ph.D., Litt.D.

Sometimes I am annoyed at the apparent ignorance, on the part of Canadian chormasters, of the works of our best ecclesiastical composers in the United States—an annoyance which is always allayed by my recollection of the fact that these gentlemen are probably not sinning against light, but are the victims of English birth or training. In England, American music for church use simply is not published, in spite of the fact that there is supposed to be an entente of the most intimate sort between the houses of Gray and Novello, and in spite of the fact that for about ten years Mr. Gray has been publishing more new music of high quality than his English associates. I hope that the conferences at Lausanne between British and Canadian and American chormasters of high rank will pierce this British ignorance. As the American critic most hospitable to new British works I believe that I shall live to see a little reciprocation.

The remarks just made are merely a prelude to my expression of delight at receiving such service lists as those which are at my elbow, from the Yorkminster Baptist Church of Toronto, where D'Alton McLaughlin presides over a splendid big Casavant organ and a large mixed choir. Last Christmas his lists included Barnes' "The Three Kings," Dickinson's "O Bethlehem," Dickinson's "The Shepherd's Story," Parker's "I Will Set His Dominion in the Sea" and Harvey Gaul's "March of the Wise Men." On Palm Sunday he used Professor Baumgartner's fine anthem, "My King Rode in Through the City Gates," and his organ numbers included DeLamarter's "Stately Procession" and Philip James' "Meditation à Ste. Clotilde." On Easter he gave Clokey's "Hymn Exultant," Sowerby's "The Risen Lord," Rogers' "Now if Christ Be Preached," three of Dickinson's carols and one of the admirable set edited by Harvey Gaul. It is a comfort to know that a man who has the organ, choir and talent to do the best music has the intelligence and industry to search out works by our best composers.

In the Church of the Saviour in Brooklyn on Palm Sunday, Morris W. Watkins presented an interesting spring festival service, his choir being augmented by singers from three of New York's leading churches—St. Bartholomew's, the Brick Church and Old Trinity. The program included Orlando Gibbons' "O Lord, Increase My Faith," West's "Awake, Awake," Schubert's "Great Is Jehovah," Bach's "Crucifixus" from the Mass in B minor, Franck's "O Lord Most Holy" and Elgar's "Light of the World." The only American works were a "Benedictus es, Domine" by George Mead, assistant organist of Trinity, and "Hide Me under the Shadow" by Percy N. Cox of Watertown. Both composers are young men whose reputation will profit by inclusion in this program; I could wish that all chormasters were as cordial to newcomers.

In March an interesting service was arranged by Robert N. Platt, organist of the Larchmont Avenue Presbyterian Church of the wealthy suburb of Larchmont, N. Y. The service was entitled "The Growth of God." After preludes by Marcello and Bach there came a first section on "The God of Wrath and Power," with Schubert's "Great Is Jehovah," Handel's "For Behold, Darkness Shall Cover the Earth," and Martin's "The Great Day of the Lord." Then came a section on "The God of Nature," with Nagler's "Sky So Bright," Rogers' "Seek Him that Maketh the Seven Stars" and Christiansen's "Beautiful Saviour." The third section was on "The God of Love," with Stainer's "God So Loved the World," Clokey's "The Lord Is My Shepherd" and Bach's "O Saviour Sweet." This very interesting program, which shows the benevolent influence of Clarence Dickinson, was sung by a quartet.

I have seen a number of the pro-

grams dedicated to Dr. Noble's works, one of the best being that given in the First Presbyterian Church of Lancaster, Pa., by Charles E. Wisner, organist, and H. S. Kirkland, director, a pair of musicians who have done a great deal for the beautifying of musical life in that famous old town. The organ numbers used were the chorale preludes on "St. Kilda," "Dundee" and "Rockingham," as well as the "Elizabethan Idyll" and the "Prelude Solenel"; the choral numbers were "Souls of the Righteous," "Rise Up, O Men of God," "Go to Dark Gethsemane" and "O Wisdom."

Recently I announced a new series of sacred works edited by Dr. Finley Williamson. I have just learned of a forthcoming series edited by the Rev. Walter Williams and Willard Retallack of St. Dunstan's College of Sacred Music in Rhode Island. I haven't learned the name of the series, but the publisher will be E. C. Schirmer; among other good things will be a number of Spanish works, ancient and modern, about which Father Williams (as I believe we are to call him now) knows a great deal. Some forty numbers, I am informed, are already planned; the motets and anthems and services with Latin words are to have English texts also, and in most cases the texts will be such as to prove useful in practically any Christian church.

Dr. George B. Nevin has edited for Ditson a book of anthems for men's voices, including several of the most popular compositions by the Victorian stand-bys; it is to be hoped that some of his own works will be included. Publication was delayed by the transfer of the firm of Ditson to Presser, I believe.

Everett Tutchings of the First Presbyterian Church of Yonkers, N. Y., has the sound habit of making a statement of the anthems used during the year; and this time he has sent me a copy of his list. You may be glad to learn what American works he used; he certainly did not neglect our composers. Though the entire list is too long to be printed, I might tell you that he included the following works:

Barnes—"Bow Down Thine Ear," "I Will Extol," "Our Lord Is Risen." Andrews—"Build Thee More Stately Mansions," "Lord of All Being," "The Shadow of Thy Wings." Caudlin—"Christ Is Born."

Federlein—"Law of the Lord," "My Soul Shall Be Joyful," "Be Thou Exalted."

Lefebvre—"Thou Wilt Keep Him," Rogers—"The Lord Is My Rock," "Awake Up, My Glory," "Beloved, If God So Loved Us," "Lift Up Your Heads," "Great Peace Have They," "O Lord Our God," "I Will Magnify."

Matthews, J. S.—"Victor Glorious," "Bread of the World." Webbe—"Jesu, Do Roses Grow So Red."

Montani—"Sleep, My Little One." Whiting—"Give Ear, O Shepherd."

Another chormaster-organist who makes a most elaborate and interesting report at the end of his church year is R. Buchanan Morton of the House of Hope Presbyterian Church, St. Paul. I have been saving for some time one of these reports of his as a perfect model of its sort, running to more than six long foolscap pages of closely typed material. He has a choir of over fifty and of course can do many works beyond a small choir. Among the American anthems used by Mr. Morton I note the following:

Clokey—"The Lord Is My Shepherd."

Dickinson—"An Easter Litany."

Forsyth—"Every Bygone Prayer."

Jennings—"Springs in the Desert."

Mackinnon—"Lord Christ Came Walking."

Matthews and Matthews—"As Blooms the Rose."

Matthews, H. A.—"Father, Once More."

Willan—"In the Name of Our God."

Among the modern English works listed in these programs are the following:

Bairstow—"I Sat Down under His Shadow" and "Let All Mortal Flesh Keep Silence."

Elgar—"As Torrents in Summer,"

"Jesu, Word of God" and "Light of the World."

Holst—"Let All Mortal Flesh" and "One Hundredth Psalm."

Macpherson—"Praise God in His Holiness."

Shaw, Martin—"With a Voice of Thanksgiving."

If you have never kept a record of your anthems and services for a year, why not resolve to do so beginning this September? At the end of the church year see whether you have been neglecting the American composer, the modern English composer, the modern Russian. Give the living composers the encouragement of fine performances of their finest works. I assure you that things have been happening since the eighteenth century beside the tunes of the Victorians.

Last Tribute to John G. Zabriskie.

St. Paul's Episcopal Church at Paterson, N. J., was filled June 15 at funeral services for John G. Zabriskie, composer and choir director, who had been associated with St. Paul's thirty-two years as organist, the last twenty also serving as chormaster. The Rev. Dr. David Stuart Hamilton officiated at the services, at which the choir, augmented by former members, sang under the direction of Miss Eleanor Thorp and George Hewitt, assistant organists. The music consisted of four of Mr. Zabriskie's own works. Members of the vestry of the church served as a guard of honor.

Olympia, Wash., Choirs Advance.

Edward Champion Hall, chormaster and organist of the First Methodist Church, Olympia, Wash., closed a successful year on June 12 with his annual choir day, using his combined choirs at both services. Beginning his activities on Sept. 14, 1930, he has organized three choirs aggregating nearly a hundred voices. They not only appear in special weekly programs but give monthly choral festivals and secular week-night concerts. Next season a Methodist choral union of 100 voices will be an additional feature.

Cheston L. Heath



CHESTON L. HEATH, dean of the Indiana chapter of the American Guild of Organists and head of the committee which made a success of the recent Guild convention in Indianapolis, has been organist and chormaster at Christ Church, a historic church in the center of Indianapolis, for five years. The present boy choir was established under his leadership. Mr. Heath was born at Corpus Christi, Tex., and studied at the New England Conservatory of Music and under Charles Marie Widor and the late Alexandre Guilmant in Paris. Before going to Indianapolis he was organist and chormaster of St. Paul's Episcopal Church at Norwalk, Ohio, for thirteen years, and supervisor of music in the Norwalk schools. In 1902 Mr. Heath was heard at the St. Louis world's fair.

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J. Warren Andrews



WHEN THE CHURCH OF THE DIVINE PATERNITY in New York City closed for the summer and J. Warren Andrews, the executive chief of its music, went to Gloucester, Mass., for his summer vacation, he had attained the remarkable record of sixty years of uninterrupted service as a church organist, thirty-three of these years being spent at the Church of the Divine Paternity. One of Mr. Andrews' friends who casually asked him as to the number of men and women he had taught to play the organ elicited the fact that a total of 761 names are on the list of pupils of this gentle, unassuming man, who is seldom in the public prints, but is marked down with something more indelible than printer's ink in the hearts of a great throng of those who are holding good positions in every part of the land.

In past years all the standard oratorios were sung under Mr. Andrews' direction at the second Sunday service in his church and some of the most famous soloists of the metropolis were heard there. Until recently Mr. Andrews has given one or two series of recitals every year and he has been absent only a very few Sundays in his travels. He has made trips as far as Nebraska, Minnesota, Wisconsin, Tennessee, Illinois, Indiana, Florida, Virginia, the Carolinas and other states, but has generally managed to be back for the Sunday services. He has played at most of the expositions, including St. Louis, Charleston, James-town and San Francisco.

Beginning as an organist at Swampscott and Lynn, Mass., Mr. Andrews was at Newport, R. I., in Old Trinity, nine years; at Cambridge, in Pilgrim Church, and at Minneapolis, in Plymouth Church, seven years before going to the Divine Paternity, New York.

Mr. Andrews is a former warden of the American Guild of Organists and was one of the founders of the Guild.

NOTES FROM THE CAPITAL

BY MABEL R. FROST.

Washington, D. C., July 18.—Friends of Miss Charlotte Klein, F. A. G. O., dean of the District of Columbia chapter, A. G. O., will be pleased to learn of her appointment as organist and choir director at the historic St. Margaret's Episcopal Church. Miss Klein will be remembered as the first woman recitalist at a Guild general convention, and as having just appeared for the fourth time as a recitalist at Guild conventions.

Miss Klein succeeds Donald B. MacLeod, veteran organist and choirmaster, who resigned last spring, after many years' service at St. Margaret's. Mr. MacLeod has held positions at a number of the leading churches of Washington, including St. John's on Lafayette Square and St. Paul's. His long and varied experience made him a man whose services and advice were always in demand. In appreciation of such able leadership the vestry and choir of St. Margaret's Church presented him handsome tokens of their

regard after he had tendered his resignation.

St. Margaret's choir during past seasons has presented elaborate musical services monthly on Sunday afternoons and it is expected that this custom will continue.

John Duffey, noted opera singer, has been engaged as tenor soloist and choir director at the Fifth Baptist Church. Mrs. James Carpenter is the organist.

Mrs. Florence B. Arnett, popular piano teacher of Point Pleasant, W. Va., was a recent visitor to Washington, where she availed herself of the opportunity of taking intensive organ study under Adolf C. Torovsky, A. A. G. O.

Lillie Porter Bailey, assistant organist at Gunton Temple Presbyterian Church, is again taking advanced organ and piano work at the Eastman School of Music, Rochester.

The Apollo Male Quartet contributed selections during the week's convention of the Baptist Young People's Union of America at the Washington Auditorium, beginning July 8. Raymond E. Rapp is accompanist and arranger for the quartet. He was organist at the Washington Auditorium during the convention.

Glenn W. Ashley, formerly organist and choirmaster at St. Aloysius', has returned to the capital after an absence of two years in Chicago. Mr. Ashley has done much theater and church work here and is expected to resume his church playing during the coming season.

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Three-Manual to Be Installed in St. Paul's Episcopal Church.

George Kilgen & Son, Inc., of St. Louis have been awarded the contract for a modern three-manual organ to replace the present instrument in St. Paul's Episcopal Church, Holyoke, Mass. The organ is to be a chancel organ built in the present chamber, displaying the present case and showing display pipes. Following are the stop specifications:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Ripieno Minore, 4 rks., 244 pipes.
Ripieno Maggiore, 6 rks., 366 notes.
Fifteenth, 2 ft., 12 pipes.
Tuba, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Cathedral Chimes, 20 tubes.
SWELL ORGAN.
Bourdon, 16 ft., 73 notes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Violina, 4 ft., 12 pipes.
Flautino, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Piccolo, 2 ft., 12 pipes.
Clarinet, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Cathedral Chimes, 20 notes.
PEDAL ORGAN.
Double Open Diapason, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedekkt, 16 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Open Diapason, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Tuba, 8 ft., 32 notes.

Mrs. Fox Leaves Dalton, Mass., Church.

Mrs. Kate Elizabeth Fox, F. A. G. O., has resigned as organist and choirmaster of the First Congregational Church of Dalton, Mass., effective Sept. 1, and will return to her old home in New York. Mrs. Fox will spend the month of August at Ogunquit, Mass. Mrs. Fox has been at Dalton four years and her work there has attracted widespread attention. She has maintained a high standard and the musical services arranged by her have drawn large congregations.



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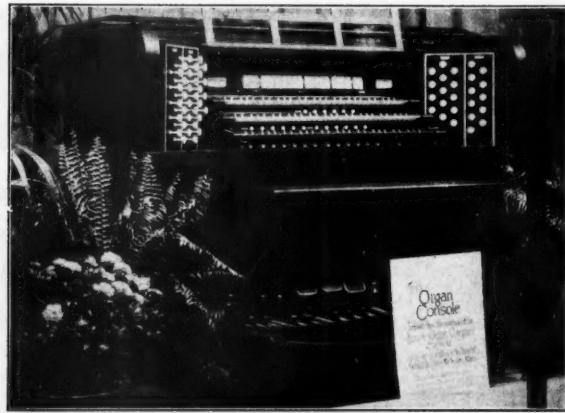
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Who's Who Among the Organists of America

Edward Rechlin.

When musical history enumerates the mighty forces bringing about the present unparalleled Bach revival it will place in the front rank of the apostles of Bach and his contemporaries Edward Rechlin, organist of Immanuel Lutheran Church, New York. Mr. Rechlin has demonstrated that real Bach interpretation presupposes, besides unquestioned technique and profound musicianship, a proper regard for the spiritual element found in Bach's sacred works. He contends, in the words of one writer, that "Bach's music is the outpouring of Bach's own faith-strengthened and hope-sustained soul and that only hearts that have the same faith and know the same hope can interpret Bach to other hearts." This outlook is entirely in accord with a similar view expressed by Hamilton C. Macdougall in *The Diapason* last October—that doing Bach and other seventeenth century masters is all right "as long as it is in consonance with the religious feeling and does not stress purely musical considerations too insistently."

Paraphrasing Carlyle, one may say: "The history of the organ is at bottom the history of the great men who work here." The history of these great men, be they organ builders, composers or interpreters, is necessarily the sum and substance of their ideals, their hopes, their convictions. Mr. Rechlin has his. He believes "that the organ is the instrument of the church and of God. It alone has the capacity appropriately to express the whole infinite gamut of religious faith and feeling, the majesty and power of God, His love and mercy, the calm strength of faith resting in the drama of redemption. It can preach God with telling effects to restless, seething, seeking, at times willful and proud, at times broken and despairing humanity" (Articles 1 and 2 of Mr. Rechlin's "Creed"). In accordance with his conviction that by historic usage and its lofty, sustaining, mighty tonal characteristics the organ is the instrument of religious expression, he holds that the motive of the organist must be "to praise God and uplift the hearers." In this ministry of music all organists are of equal import. Exploitation of self is out of the question. For this reason Mr. Rechlin in his recitals emphasizes neither performer nor instrument, but aims to carry a message of hope and beauty. He has limited his repertoire to Bach and contemporaries (Buxtehude, Boehm, Pachelbel, Walther, Krebs, Kellner, Kuhnau, Scheidt, Zachau, W. F. Bach, K. P. E. Bach, etc.) because these seventeenth century masters used the organ as an instrument of religious expression composed for it in that spirit, and remained within the scope of the organ's distinct language. To show that the immortal chorales lose none of their power when clothed in the full frame of modern harmony and form he usually includes in his program an improvisation on a hymn-tune.

Has Rechlin been able "to put his ideas across"? Most assuredly. Since 1920 he has toured the country every year, playing only Bach and contemporaries to audiences totaling more than half a million people. Over 500 recitals have proved conclusively that the American public is spiritually inclined and thoroughly capable of assimilating interpretation of Bach and other great composers for the king of instruments. Everywhere critics have noted the effect of these performances on the public—a spirit of devotion, of reverence, at times of hushed awe. Rechlin's work has been hailed not only as a spiritual force, but as a fine piece of artistry, as innumerable press clippings testify. He has played his programs at such places as Wanamaker's, the Town Hall and Aeolian Hall, New York; Orchestra Hall and Medinah Temple, Chicago; the municipal auditoriums of St. Paul and San Francisco; Symphony Hall in Detroit; the Universities of Michigan, Kansas, Iowa, Virginia and Northwestern; the Atlantic City High School; the auditorium in Ocean Grove; in churches, great and small, besides colleges and seminaries, and

Stella Price Eisenstein at Organ in Her Home



before organists' clubs and conventions.

Mr. Rechlin has had a profound influence on church music. Hundreds of organists are applying his ideals in their positions. In many places Bach choirs have been organized and are following his principles. In recognition of his eminent service Mr. Rechlin a year ago was invited to play at Augsburg, Germany, on the occasion of the international celebration of the 400th anniversary of the Augsburg Confession. The logical outcome of his appearance there is his present tour of Germany and Austria. Mr. Rechlin sailed from New York May 15 and undertook a tour of eighteen recitals in June.

Edward Rechlin was born Oct. 5, 1884, at Cleveland, Ohio, the son of Frederick and Katharine Rechlin. His early training he received at the Lutheran Normal School in Addison, Ill., where his father was appointed an instructor in 1893. For a while it seemed as though the prairie lands of Illinois would develop Edward into one of baseball's immortals. However, his innate love for music soon gained the ascendancy, and many a freshman of that day attributes his muscular strength to turning the great wheel attached to the bellows of the chapel organ on which Mr. Rechlin, as a senior, practiced persistently and intensively. Both home environment and life at the Lutheran Normal did their share to create and conserve in him his love for the chorale.

Upon graduation he became a member of the staff of Trinity School, St. Louis, and served as organist of the same parish. Two years later it was a severe illness, not music, which he had by no means neglected, that forced him to return. Not even after a performance on the St. Louis Exposition organ, when a local patron of music offered him an opportunity to study with Guilmant, did the young organ enthusiast think of relinquishing his pedagogical career. His music teachers had been Henriot Levy of Chicago (piano) and the late Charles Galloway, of St. Louis (organ).

Meanwhile the Rev. William Schoenfeld of New York had heard of young Rechlin and invited him to come to the metropolis as organist of one of the city's largest Lutheran churches, a position he has held since 1905.

The ambition to study with Guilmant returned and at last he made application to enroll with the great Frenchman, but in reply to his inquiries received the disappointing word that Guilmant would not teach for that period. In a final desperate effort Mr. Rechlin wrote a heart-to-heart letter to Paris, telling the aged master of his struggles, his hopes and his burning desire to serve a great church. Within eight days the answer came

of Music in Cincinnati and at the Chicago Musical College, where she was a violin pupil of Frederick Frederickson and Hugo Heerman and studied harmony under Adolphe Brune and composition under Felix Borowski. Later she studied organ with Hans C. Feil of Kansas City and the late Charles Galloway of St. Louis and in 1928 passed the associateship tests of the American Guild of Organists.

In company with her mother, her sister and Chester Scott, a cornetist of Dayton, Ohio, Miss Price did lyceum and chautauqua work under the name of the Price Concert Company. Her compositions have been published by Carl Fischer under the name of Stella Price. She taught strings and woodwind instruments in Galloway College, Searcy, Ark., and has had experience as high school orchestra and choral director. At present she has a twenty-piece orchestra, a senior choir of forty and a junior choir of twenty-five voices, and is playing a new Kilgen organ at the First Baptist Church of Moberly.

While Mrs. Eisenstein was president of the Music Club an evening of Handel's "Messiah" was given for the Missouri State Federation of Music Clubs with a chorus of ninety and organ, piano and string accompaniment, under the direction of Dean James T. Quarles of the state university, Mrs. Eisenstein playing the cello part in the string section. Two performances also were given by her church choir, under Mrs. Eisenstein's direction.

Mrs. Eisenstein has a Wicks organ which was installed six years ago, the pipes being in the end of the garage, with a grill opening directly into the living-room, which has a fourteen-foot ceiling. The rest of the organ is in the basement directly under the console.

Besides her playing Mrs. Eisenstein teaches and keeps house for her husband, a successful clothing merchant, and two children, a boy of 12 and a girl 2 years old. But she is never too busy to play for anyone who asks. Many musical programs are given in the Eisenstein home, where everyone who wishes to hear the organ is welcome.

Carl Jean Tolman.

Carl Jean Tolman, native Maine organist, composer and teacher, has spent thirty-five years of his life inculcating in others a knowledge of and love for the organ and for the last year has devoted himself to composition almost exclusively. In the news columns of this issue of *The Diapason* is recorded the fact that Mr. Tolman late in June gave a request program of his own compositions at Winthrop Center, an achievement in itself most unusual.

Carl Jean Tolman was born in 1875 at Harrison, Maine, the son of Charles Eliot and Martha Richardson Tolman. In 1907 he married Miss Charlotte E. Bailey. After music study covering a period of years under the best instructors in his home state and at the University of Pennsylvania, he entered upon his work as a teacher. He was associate director of music at Judson College in Alabama for one year and the next year was made director. Then he served as director of music at Coker College, in South Carolina, for nine years. Next he went to the Coburn Classical Institute, Waterville, Maine, as director of music. This position he relinquished last year to give more time to composition. His principal posts as organist have been at the Perkins Street Baptist Church, Somerville, Mass.; the High Street Congregational, Auburn, Maine, and the Friends' Church at Winthrop Center, Maine. He has been at the last-mentioned church since 1918, but has played there every summer since 1907. While in South Carolina he was sub-dean of the state chapter of the American Guild of Organists and an examiner for the chapter. As an instructor he has trained eighteen church organists at present holding positions in Kennebunk County, Maine. One of his piano compositions, "Nazlie," has been orchestrated and played by the Boston Symphony Orchestra.

Stella Price Eisenstein, A. A. G. O.

Musical activity is quickened and musical appreciation in both church and home is being increased from year to year in the busy Missouri town of Moberly through the energetic and fruitful work of Stella Price Eisenstein, who makes her influence for the best in organ playing felt during the seven days of the week in that community.

Stella Price is born in central Missouri and is a great granddaughter of Major General Sterling Price of the Confederate army, a monument to whose fame stands in the town of Keytesville, Mo.

Mrs. Eisenstein is not only an organist, playing from Sunday to Sunday at the First Baptist Church, but a skilled pianist, violinist and violoncellist. She was graduated from the Goetze Conservatory at Moberly and then pursued her studies at the College

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WILLIAM STREET M. E. CHURCH, the University Church, three manuals, twenty-seven stops, stop-key console.

Gray Chapel now contains the last organ built in the famous Roosevelt Organ Works, Park Avenue, New York, a splendid three-manual of forty stops, finished in 1893. There is an older Roosevelt of two manuals, sixteen stops, in the Church. The fine pipes in these organs will be retained, and some of the windchests of the modern Roosevelt.

The specifications were drawn by G. Raymond Hicks, head of the Department of Music of the University and Organist of the Church, in consultation with the Builder.

KIMBALL-WELTE

W. W. Kimball Company announces the purchase July 1 of the good will, patents, scales, records, factory inventory; the Welte Philharmonic Organ Library, recording and music roll cutting machinery; and the engagement of a selected personnel of the Welte-Tripp Organ Corporation. R. O. Whitelegg is superintendent of the Sound Beach plant, now the Welte Organ Division of W. W. Kimball Company.

It is regarded as eminently fitting that Kimball should take over the Welte Organ business, since there are no two organs more similar in construction nor more closely related tonally, facts easily understood by the student of organ history.

The supremely high quality of both organs will be maintained. In this union there is great strength. The trend of comment is that this is the most important news of the decade to American organists.

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Ernest M. Skinner
Throws More Light
on Crescendo Pedal

Boston, Mass., July 13, 1931.—Editor of *The Diapason*: I regret delay in replying to Mr. Lemare's very reasonable letter concerning the crescendo pedal which appeared in the June issue. Mr. Lemare states that I will agree as to the frequent abuse of the crescendo pedal by many players. I am afraid that we shall be unable to get up an argument on that point. I am equally certain that Mr. Lemare will agree with me that the ordinary swell pedals are equally abused, but, of course, he would not recommend eliminating swell-boxes on that account any more than I would recommend eliminating the crescendo pedal. It is to be regretted that so many other things pertaining to the organ are also misused. I might cite that a substitute organist in the Cathedral of St. John the Divine once gave out the opening hymn on the tuba mirabilis played in four-part harmony. I did not hear what he used for a pedal—perhaps the 32-ft. bombarde. Inasmuch as this tuba is a particularly brilliant stop, voiced on twenty-five-inch wind, the effect may be imagined.

The method of making a crescendo suggested by Mr. Lemare by the clever use of the swell shutters and the addition of stops in and out of the box at the correct point is the best way I know for building up a colossal forte in a dramatic and effective manner, but this method could not, of course, be used, for example, in an organ accompaniment to Brahms' *Requiem*, where a quick crescendo is desired in the space of a few measures. It is the rapid orchestral crescendo that the crescendo pedal takes care of so effectively, but the crescendo pedal will not accomplish the very gorgeous, stirring and long-drawn-out increase of the tone described by Mr. Lemare obviously because of the peculiar construction of the swell-boxes, but it is only fair to say that the crescendo pedal does not always produce the same kind of crescendo that it is assumed to do, because in using it one does not shut off the stops and then put on the crescendo gradually or rapidly, but, on the other hand, the use of the crescendo pedal in connection with combinations already in effect is to increase the amount of tone already sounding, and since this sounding tone is sometimes of one character and sometimes of another, it will be clearly seen that the effect of the crescendo pedal is a varied one, and not as stereotyped as may be supposed.

There is one point for which I am everlastingly grateful to Mr. Lemare, and which he brought to my notice at the College of the City of New York twenty-five years ago, where it was arranged that each combination should carry with it an appropriate pedal. He wanted a certain effect involving the pedal organ, and asked me how to get it, and I was unable to show him since the system would not permit—i. e., dead knobs and suitable pedal! Mr. Lemare fired this sentence at me: "What has the pedal got to do with the manual?", which has stuck in my mind to this day.

Reverting once more to the crescendo pedal, it might as well be said that the presence of this accessory in no way prevents the building of a crescendo as Mr. Lemare suggests, so an organ having a crescendo pedal has both resources available.

Returning again to the question of suitable pedals, on one of the organs upon which two of the artists played recitals at the Indianapolis convention all combinations carried a pedal combination, but there were no independent pedal combinations. I cannot begin to tell you of the inconvenience these organists suffered by this everlasting shifting of pedal stops every time a piston was touched, willy nilly. In view of the fact that this arrangement is so very inconvenient, this must have been brought to the notice of the builders many times; therefore I wonder why this arrangement persists.

Very truly yours,
 ERNEST M. SKINNER.



INVITATION

EVEN though your plan for a new organ may still be rather vague, we invite you to consult with us freely and frequently to insure the highest degree of satisfaction when the installation is finally made. In accepting this invitation, you will incur no obligation and you will benefit by an experience of over a century in scientific design, painstaking craftsmanship and conscientious advice.

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THE VOICE OF INSPIRATION

Dr. H. J. Stewart's Mass Sung.
 A beautiful "Requiem Mass" composed by Dr. Humphrey J. Stewart was sung in honor of deceased members of the National Federation of Music Clubs June 21 at St. Dominic's Church in San Francisco. It was a feature of a day of events long to be remembered by the visitors. Many delegates to the federation's convention joined the congregation at St. Dominic's in memory of their colleagues who have passed away. Dr. Stewart's "Missa pro Defunctis" is truly religious music. Its pattern of song is developed from the Gregorian chant. He began composition of the mass about three years ago at the suggestion of a Dominican father. Before 1915 he was for twelve years organist at St. Dominic's. A few months ago Dr. Stewart received a communication from Rome informing him that he had been made a Commander of the Order of the Holy Sepulchre. He was given to understand that his composition and his fifty years of service as church organist, beginning when he was a child of 11 in England, were the reasons for his decoration.

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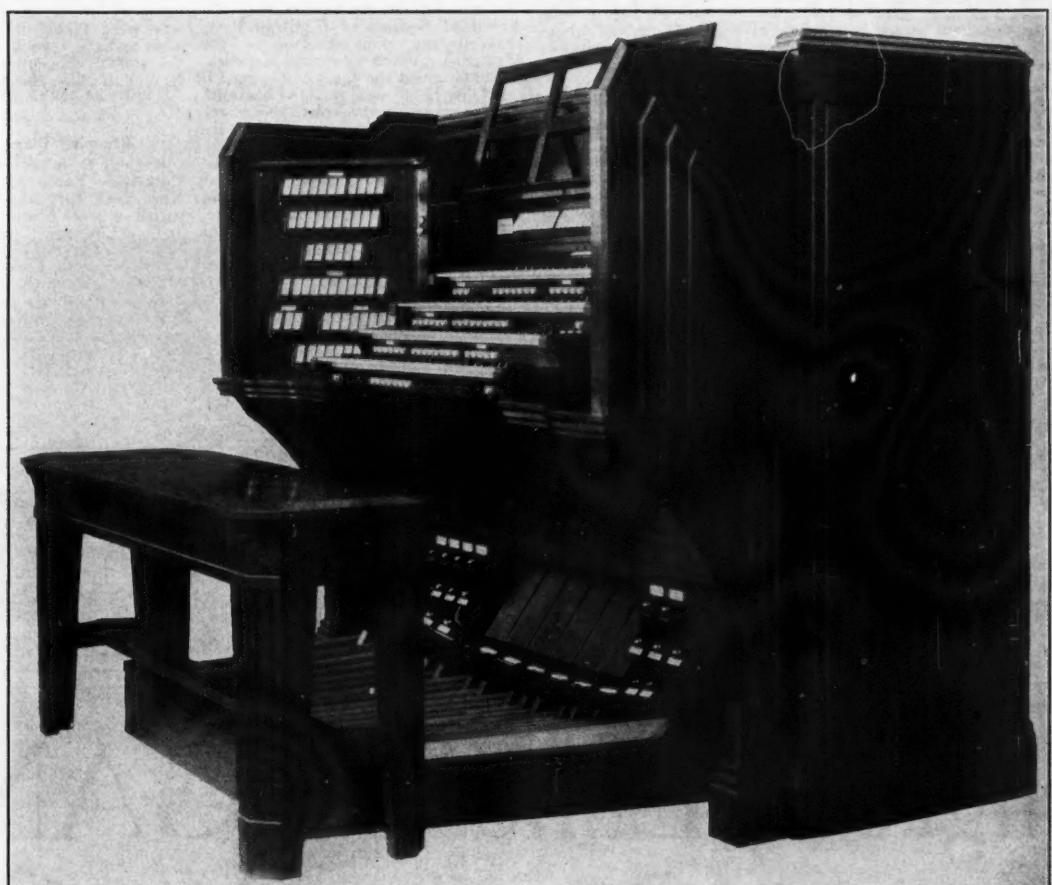
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National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



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Pennsylvanians Visit Mercersburg.

When the Pennsylvania council held its outing at Mercersburg July 16, instead of the customary sports program featuring events of this kind, the stellar feature of the afternoon was the presentation of two recitalists. Dr. William A. Wolf, president of the council, presented E. Arne Hovdesven, organist of Mercersburg Academy, in a recital at 2 o'clock on the Skinner four-manual in which this program was played: Toccata in C major, Bach; "Sun's Evensong" ("Lake of Constance"), Karg-Elert; "Pantomime," Jepson; "Atonement of Pan" (Ballet), Hadley; Berceuse and Finale from "Firebird," Stravinsky; "Summer," Chaminade; "Requiescat in Pace," Sowerby; "Girl of the Flaxen Hair," Debussy; Finale from Fifth Symphony, Widor. At 3 o'clock Dr. Wolf presented Bryan Barker of Loughborough, England, formerly carillonneur at Sydney University, Sydney, Australia, in a recital on the carillon of forty-three bells, as follows: Fantasia in G minor, Bryan Barker; "Nobody Knows the Trouble I See," Negro Spiritual; "The Bells of Aberdovey," Old Welsh Air; "Volga Boat Song," Russian Melody; Berceuse from "Jocelyn," Godard; "Lead, Kindly Light," Dykes; "Hymn of the Shep-

herds," W. A. Wolf; Postlude in B flat, Denyn.

There was a representative gathering from all parts of the state and from Maryland. The customary good fellowship was in evidence. At the conclusion of events, which included an investigation of the fine Skinner organ and the carillon, the members assembled in the east transept to tender a vote of thanks to the officials of Mercersburg Academy, the recitalists and those who were responsible for the pleasurable occasion and its success.

Reading, Pa., Chapter.

A gala dinner meeting was held at the Abraham Lincoln Hotel as the final event in the season for the Reading chapter. A delightful dinner was served with about fifty in attendance. N. Lindsay Norden and William H. Rowland were the guest speakers, each giving a very interesting talk on the "Organ and the Organist." A comical skit entitled "Engaging the New Organist" was given by members of the chapter.

A brief business meeting was held at which the election of officers took place. Those elected were: President,

J. William Moyer; vice-president, Earl Rollman; treasurer, Carl Seltzer; financial secretary, Harry Berlin; recording secretary, Miss Iva A. Spacht. The executive committee is making plans for next season.

Connecticut Council.

The Connecticut council held its last meeting of the season June 21. Archibald Sessions of Highland Park, organist and choir director of the Methodist Church at South Manchester, entertained the council at a garden tea. The table was set in a beautiful spot overlooking the river. After tea the guests wandered through the grounds, visited the waterfall and then went to the nearby home of Mr. and Mrs. Albert Crowell, where a pleasant hour was spent inspecting the organ which is a feature of the music room. Members of the council were present from Bridgeport, Meriden and Bristol, besides a good representation from Hartford.

ELSIE J. DRESSER, Secretary.

Maryland Council.

The Maryland state council, consisting of the Baltimore and Hagerstown chapters, held a picnic July 8 at Pen Mar, a resort in the Blue Ridge moun-

tains on the border line between Maryland and Pennsylvania. At the luncheon the members related amusing incidents of their church careers. Later in the afternoon we were invited to a watermelon feast at the summer home of Mr. McMichael, vice-president of the council. Plans were discussed for future meetings of the council and topics of interest concerning the chapters were taken up. Both chapters hope to have a good representation at the annual convention, to be held in New York City in September.

MAUD C. LEWIS, Secretary.

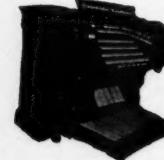
Bruening Plays at Jubilee.

Herbert D. Bruening, organist of the Lutheran Church of St. Matthew in New York City and principal of the parish school, presided at the organ in Zion Lutheran Church, Boston, July 1, at a celebration of the twenty-fifth anniversary of the Atlantic district of the Evangelical Lutheran Synod of Missouri, Ohio and other States. His prelude at the commemorative service was the first movement of Mendelssohn's First Sonata, the offertory was an Arioso by Bach and the postlude the brilliant finale from Guilmant's Sonata in D minor.

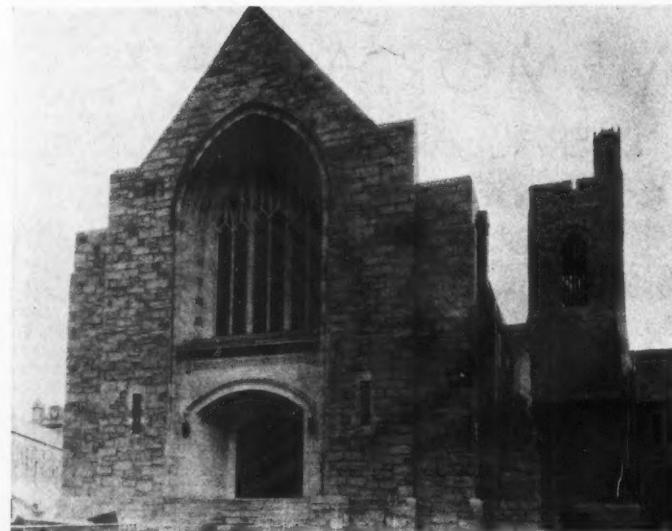
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THE ESTEY ORGAN

PUBLISHED MONTHLY BY ESTEY ORGAN COMPANY OF BRATTLEBORO, VT. AND NEW YORK CITY

TRIFLES THAT GO TO MAKE PERFECTION

An Interesting Sketch of the Quality of Lambskins and other Raw Materials
which are Guaranteed in Estey Organs



Photo by Bigelow and Waite

ESTEYVILLE AND ESTEY FACTORY FROM THE AIR

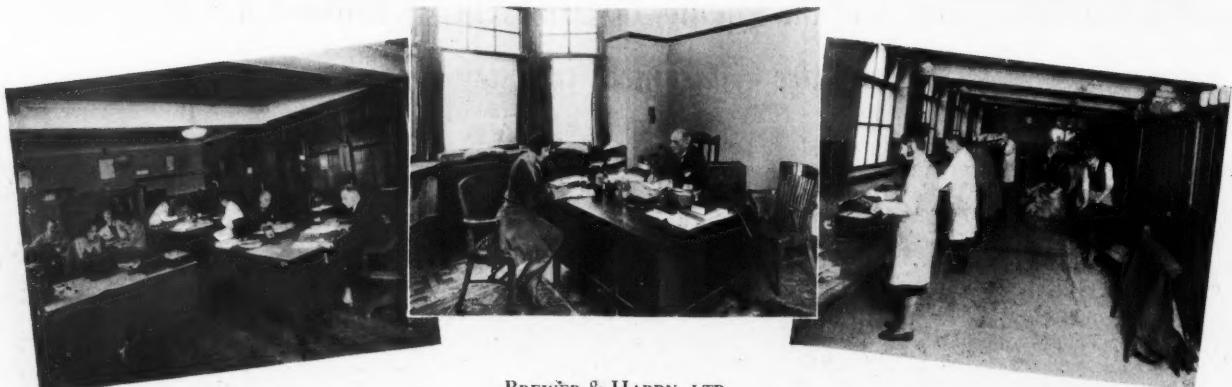
The Estey Organ works are to be seen in the right center of this airplane photograph, and the settlement seen a little up and right is Esteyville, the home of Estey workers. It is a fine home and shop environment for our skilled craftsmen.



ENVIRONMENT favors excellence. Many photographs have pictured the Estey factory during the 85 years of progressive organ building, but the new photograph presented on this page, taken from the air, is a picture of the Estey environment. Although the picture shows the Estey buildings, it is perhaps more important in that it

shows the homes of the Estey workers—a majority of them owners of their own homes here in an ideal New England village in the shade of Vermont maples. It might be said that Brattleboro has been the Mecca of many distinguished organists this summer to view and to hear the latest and largest organ ever produced in the Estey factory—the organ for the Claremont Colleges, the first section of which is being shipped at this writing to the Pacific coast. The

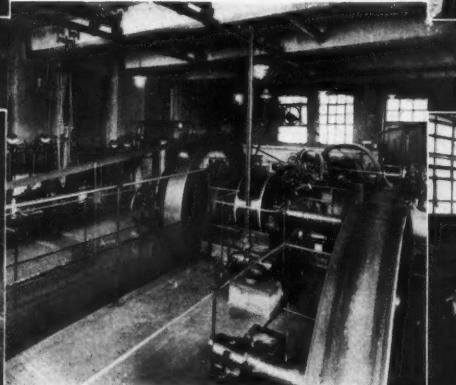
The Estey Organ



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Here in this famous English tannery is the source of Estey's "Pneumatic Lambs," the finest young lambskins which can be had for use in pneumatic actions of the pipe organ. Estey has used these superior and expensive skins exclusively in all its pipe organ manufacture from the time of the commencement of the Estey business.



The Estey Organ

authorities of Claremont Colleges, acting largely on the advice of their distinguished professor of organ, Joseph W. Clokey, reached across the continent in quest of their ideal instrument and the compliment is being repaid handsomely with an organ of which the Estey Company is unusually proud.

The many visitors to the Estey factory this summer have been impressed at first sight with the environment, and in turn with the personnel, with their skilful workmanship and the quality of raw materials from which every part of the organ is exclusively Estey made in the Brattleboro factory.

Some of the visitors have had opportunity to talk with the purchasing agent, David E. Dube, whose pride is to use as much care in buying for the Estey Company as he would expect organ customers to exercise in the purchase of a complete instrument. No detail is too small to come under his scrutiny and where improvement can be made it is always welcome. But for a large part Estey purchases are through long established channels and have the test of tradition or long experience behind them.

It is almost impossible to choose a point more important than any other as an initial instance of Estey care in the purchase of raw material, but one which is perhaps as interesting as any other is the matter of "Pneumatic Lambs."

The layman may be led to laugh at the term "Pneumatic Lambs" and ask what a bleating lamb has to do with the majestic music of the pipe organ—but every organ builder knows that here is one detail which determines immediately an organ builder's sincerity in his claims of quality in materials. There are produced in this country lambskins of all grades and some of fine grades, very many of which are used by some organ builders. But they are used with the knowledge that they are not the last word in excellence of texture, that they are not uniformly free from holes and hard spots, and that to use them in the pneumatic action of a pipe organ is courting trouble for the future.

The Estey Company discovered this at the very opening of its experience in organ building and practically sought the world over for lambskins free from all the defects which had been encountered in the use of various kinds of American leather. More than 30 years ago the Estey Company found that the best quality of lambskin that was discoverable was produced in Nottingham, England, and for all the 40 years since it has purchased the lambskins used in all Estey pneumatic actions from Messrs. Brewer & Hardy, Ltd., whose tannery is in Bulwell, Notting-

ham. It has since become the claim of this large tannery that it produces the finest pneumatic lambs obtainable and that fact is generally accepted in the organ trade, notwithstanding which fact there are some organ builders using less reliable leather products, which are only half as expensive.

Skins from only very young animals can be used successfully. They must be prepared in a vegetable tannage, which when finished leaves the skin free from grease and acid and preserves the delicate properties required to guarantee the quick repetition which the action of pneumatics demand. The Estey Company does not use any rubber cloth or substitutes for lambskins and never since the discovery of the high quality of the imported leather has it used any other than this, the best.

The long connection which Estey has had with the English tannery has been one of most cordial relations and upon invitation the firm of Messrs. Brewer & Hardy, Ltd., have favored us with a group of pictures showing the English tannery and some of the many processes which go to produce the lambskins used in Estey pneumatics.

If dwelling with such detail on the subject of lambskins seems to be inflating a trifle, it must be remembered that "trifles make perfection, but perfection is no trifle." In a hundred-page book, which is recently printed in its third revised edition, and entitled "Philosophy and Facts in Organ Building," the Estey Company invites attention of any organ purchaser to the many trifles which go to make up excellence in the organ.

Whether in plain sight or tucked into the most obscure corner, the materials used are the best made, so far as the Estey Company has been able to discover. The purchasing, which is a most important function of management, has been centralized in such a way that it assures economy at the same time as it insists upon value. It removes all temptations for short cuts at the sacrifice of quality, placing the responsibility all in one division where it is handled in an efficient manner free from any influence other than the best interests of the company. To elaborate upon many materials in the same way as has been done with pneumatic lambskins would require more space than is available if extended to lumber, metals, electric products, and a host of other things which have to do with organ building, but they are covered more or less fully in a certain chapter of the "Philosophy and Facts of Organ Building," a book which will be sent to any reader upon request.

The Estey Organ

However, by way of epitomizing some of the points of Estey excellence the following outline is helpful to any organ purchaser. Read these many instances of assured quality in material and workmanship and check them against any similar outline of any other organ builder and you cannot be other than convinced that Estey excellence is far more than a slogan. It is a policy that is pursued to the minutest details.

The points may be enumerated as follows:

ASSURANCES OF QUALITY IN ESTEY ORGAN

1. LUMBER

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- (b) Steam-treated and kiln-dried for a five per cent moisture content—equally distributed.
- (c) Twenty-four different kinds of lumber in stock at all times.

2. CONTACTS

- (a) Silver to Silver.
- (b) Wiping Contacts.
- (c) Cross contacts are rounded and *will not cut*.
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Further information concerning each of the above points may be obtained from our catalog—"Philosophy and Facts in Organ Building"—a copy of which is yours for the asking.

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If You Are Touring in New England Make Your Trip by Way of Brattleboro

Art Versus Rush; Stray Notes Refer to Bane of the Age

By EDWIN H. LEMARE

In these days of hectic rush and turmoil is it not worth while to sit down occasionally and quietly consider to what this rush is leading? Not only is the present mania for speed having an effect on general conditions, but it is devastating to creative art. The world war undoubtedly created a universal spirit of unrest, with a consequent aftermath of eagerness to make good in all undertakings as rapidly as possible. Everyone appeared (and still appears) afraid lest he be too late. Too late for what? Nothing that is worth while can ever be too late for accomplishment.

Apart from this the general condition of unrest may be laid to the present automobile craze for speed. There is a severe nervous strain on the endless number of lunatics who, for some unaccountable reason, are permitted to drive cars to the peril of public safety, as well as on those poor souls who entrust their lives to their care. The innocent pedestrian is likewise affected by this ever-growing public menace. Often he takes his life into his hands when attempting to cross the street in front of what, to all intents and purposes, are a host of steam locomotives let loose on the highways without a guiding track, and with only a few signals—often passed unheeded. Last year, according to official records, over 32,500 persons were killed in the United States either in or by automobiles.

This restless condition is reflected in music and art. For example, few music publishers today see any commercial value in a song unless it be of a "light and taking" popular order of not over three printed pages. What a wet blanket to place on our composers, dampening their creative art with a purely commercial dictatorship! Nevertheless the artist has to live, and unless he be another Mendelssohn (who sold his immortal "Elijah" for \$25) he will, alas, often have to sacrifice his inspirational gifts for the sake of selling his works to a public which, generally speaking, is incapable of appreciating art in its highest and most beautiful form. It is useless to expect a composer to fill a "rush order" for a certain type of song or other composition and require him to give of his best. It may be a case of "the more haste the less music"! As well may we ask a humorist to get up on the spur of the moment and be "funny" before a dead and unsympathetic audience! Without a little time to collect his thoughts—plus a congenial environment—he could no more be funny than a cat. If the great composers of old had been coerced by the present rush system of production we would be without some of the most beautiful and inspired melodies ever penned. They wrote as they were inspired, "taking no thought for the morrow" or whether their works met with public approval or otherwise. Imagine a great painter being told that for his works of art to be of any commercial value he must limit the size of his canvas to certain prescribed proportions! Who, I ask, can give of his best when yoked to the limitations of an erratic public approval?

Time and space have no concern with art—it is limitless and must ever remain untrammelled. Have we on record any great and lasting monument, whether musical or otherwise, on which a time limit was placed? Were the gorgeous cathedrals of old designed and built in a day any more than Rome was? The architects spent years of thought and study—doubtless also prayer—before they received their God-given inspiration. They lived for their art alone, and left undying memorials. I believe it is better to die in poverty and leave something worth while behind you for a more appreciative posterity than to live for the day only in luxury bequeathing nothing by which one may be remembered. "By their works ye shall know them."

Regarding some of these short-lived (often lucrative) popular songs of the past and present decade—the cheaper and "jazzier" they are the more they

gain in general favor. Anyone can devise a *tune* (whether original or not) seems of little consequence nowadays) and hum it to a musical friend who will copy it down and write the piano part. Such things have often been remunerative—particularly if afterward adequately jazzed to the popular taste. Often it seems a case of "fools rushing in where angels fear to tread." If there were living today a song writer who could equal, in beauty and flowing simplicity, that lovely old melody of Frederic Clay's, "I'll Sing Thee Songs of Araby," he would have to jazz and syncopate it to make it sufficiently popular to *sell*. (Strange, but after I wrote this paragraph, my daughter called me into the other room to help her locate a certain number being played over the air on the usual wobbly, tremulous assembly of organ pipes. For some time we were puzzled as to its identity, but it remained with the announcer to inform us that the number just played by Mr. _____ was "I'll Sing Thee Songs of Araby"! It was not exactly jazzed, but the result was beyond recognition.)

After the foregoing experience I am again persuaded to add to these "stray notes" a few comments on a subject which long ere this ought to have received more thought and drastic action.

If the "king of instruments" is ever to regain its rightful and legitimate place (over the air, or over anything else) there will surely have to be an organized movement to protect it from further degradation by those who have not made it a serious study—who can show no credentials to this end, either by diplomas or degrees from some acknowledged musical institution. The board of education does not permit teachers who are not fully qualified to hold positions in the public schools. Why is it considered of so little importance to our present "air-minded" generation to have thrust upon it many "staff organists" whose limitations (so far as organ compositions and the serious study of the instrument itself are concerned) are colossal? Whether the numbers be of a classical order or representing the lighter form of the day, they should be performed by one who can show his right as a serious student of the instrument. Otherwise the organ will be recognized as an emotional, sensuous assembly of shaky and tremulous pipes. It is, alas, often jazzed and degraded by vulgar effects, and so far without any concerted defense or protest on the part of such institutions as the A. G. O. or the N. A. O. who have the interests of the organ at heart. (See article in *The Diapason* of November, 1930.) There are a number of good organists with authentic qualifications in every city who would welcome the opportunity of an engagement over the air and who would "fill the bill" with credit to themselves and to their chosen instrument. One may as well engage a banjoist to play the violin as some of these pianists to play the organ. On the other hand, in many of the studios and broadcasting stations we hear some really excellent orchestras. Why not, therefore, a similar standard in regard to the organ? Or is the latter now looked upon as a sort of "filling-up" proposition when the air is not otherwise rented?

To return to the rush and restlessness at present pervading the artistic world—at least so far as music seems concerned—it looks as if every old melody has to be speeded up and "rushed" before the younger generation can become acquainted with it. For example, my old Andantino in D flat—afterwards (when the English copyright expired in the U. S. A.) taken, published and nicely arranged as a song under the title of "Moonlight

and Roses." Although this song adaptation had an unprecedented sale it remained, so I am informed, with the jazz band arrangements to make it more generally popular.

One of the most sacrilegious things ever perpetrated was to turn the middle melody (always associated with the solemn grief of death) of Chopin's "Marche Funèbre" into a fox-trot. Some day we may see Handel's Dead March from "Saul" waltzed and jazzed! It would at least make it more popular! Schubert's melody in the Unfinished Symphony was never inspired for or intended to be a waltz for dancing; yet this was its fate.

This nervous "speed and rush" disease seems also to be affecting many of our singers, and I fear some of our younger and less experienced orchestral conductors.

EDWIN H. LEMARE.
Bohemian Club, San Francisco.
(To be continued.)

JOTTINGS FROM MILWAUKEE

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., July 18.—During the first week in July Sheldon Foote, dean of the Arkansas A. G. O., with his wife and daughter visited friends and relatives in Milwaukee.

George W. Sommers, who presides at the console in St. Mary's Church and who had been ill at his home since Easter, has resumed his duties at the church.

After a year of absence Hermann A. Nott will resume the work of choirmaster and organist at the Kenwood M. E. Church. He will begin his duties Aug. 1. The church has agreed to provide for a paid quartet which will work in conjunction with the choir.

On June 16 Mr. and Mrs. Nott became the parents of a baby girl whom they have named Carol June.

Record of Vassar Recitals

Vassar College has issued in the form of a booklet a record of the twenty-eight organ recitals, twenty-four services and three choir concerts at the college during the last year. The recitals were played by Professor E. Harold Geer and the playing of the chapel services was divided between Professor Geer and Miss Mary Duncan, his assistant. Of the organ recital programs five have been devoted to works of Bach, two to Franck, and one each to de Breville, Chadwick, Jacob, Noble and Rheinberger. An unusual proportion of American compositions has resulted from the following special programs: One on Washington's birthday, one in commemoration of the death of George W. Chadwick, one in honor of the jubilee of T. Tertius Noble and a series of four programs presenting works by American college composers.

Mr. and Mrs. A. Leslie Jacobs, both prominent in the church music circles of Worcester, Mass., and Sydney Webber, organist and choirmaster of All Saints' Church in the same city, departed for Europe July 18 on the Bremen from New York for a stay of two months. They will spend most of the time in southern Germany, where they will occupy the Alpine home of a friend of Mrs. Jacobs who is director of an art school in Berlin.

Stanley Russell Waterman, A. B.
Organist and Choirmaster
Trinity Episcopal Church,
Waterbury, Conn.
Head of the Department of Music
Kingwood School, West Hartford, Conn.



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CHICAGO, AUGUST 1, 1931.

Readers of The Diapason passing through Chicago during the summer on their vacation trips are invited to visit the office of The Diapason and to make use of the facilities offered at our headquarters. Information bureau at your service. The office in the Kimball building, situated at Wabash avenue and Jackson boulevard, is open from 9 to 5.

TWO NOBLEMEN RETIRE

So often we do not appreciate those whom at heart we most adore until the inevitable parting comes. No doubt in Ohio they must be soliloquizing thus, and with them must feel the entire world of music of today over two items of news published in The Diapason last month, one of which chronicles the retirement from the Oberlin faculty of Dr. George W. Andrews, while the other tells of the retirement from church organ playing of James H. Rogers of Cleveland.

Here are two Americans quite different in their personal and artistic characteristics, but both of them genuine ornaments of the organ profession, whose names are known the world over, wherever there are organists. Both of them will go down in the organ history of the present century as leaders who have contributed to their chosen field most generously.

Since 1882—just short of half a century—Dr. Andrews has been continuously on the Oberlin faculty, and our correspondent there states it accurately in brief words when he writes: "In the Oberlin family of students and alumni his name is associated with outstanding inspirational experiences of college life." In other words, Dr. Andrews not only has taught a great body of men and women the art of organ playing for the last fifty years; he has at the same time been a model of simple Christian nobility of character to all of them. While his fund of knowledge has been poured out before his pupils, his example has impressed on them the equal importance of being men and women who exalt their art. And that explains the regard which amounts almost to worship that those who have come under Dr. Andrews' influence feel for him. It tells the story of his career more eloquently than can the biographical data which have appeared in these columns in the past.

From Oberlin we go a few miles to the city of which it is virtually a suburb and find a man whose kindly spirit and sane outlook are admired by all who are acquainted with him and whose versatility is familiar to musicians of every school. As a composer James H. Rogers is known most generally, for his works for the organ and for voice are household needs to every organist and singer. Fortunately he is not abandoning his activity as a

composer and we may expect some of the best work of his life in the years to come. As musical critic for the Cleveland Plain Dealer his articles for years have molded public opinion in matters musical. As an organist he has just completed fifty years at the Euclid Avenue Temple, and this post he now relinquishes, full of honors, though at least in spirit not full of years.

As long as we have men of the quality of Rogers and Andrews we can be sure that the salt of organ music has not lost its savor.

WARREN GEHRKEN

When death reached out and took from the midst of the large company of capable young organists of America Warren Gehrken it seized upon one who was rapidly achieving fame and who promised to grow into a full maturity filled with honors and fame. A simple, lovable personality was combined in him with ambition, energy and wholesome enthusiasm. He had made his mark in Greater New York as organist of St. Luke's Church in Brooklyn and had been called from there to Rochester, where he was on the organ faculty of the Eastman School and organist and choirmaster of St. Paul's Episcopal Church. With the suddenness with which an uncanny fate often strikes a shining mark, this young man, in the midst of his rapid progress in his profession, was seized with a brain tumor a little longer than a year ago and was compelled to undergo a very delicate major operation. Since that time his family and friends had feared the worst, yet with what seemed almost miraculous recuperative ability Mr. Gehrken returned to his activities, and a letter to The Diapason last December was filled with hope and assurance, as he had been able to "come back."

It is not given to many organists to leave at the early age of 33 years as brilliant a record as that of Warren Gehrken.

THE "PIPELESS" ORGAN

Newspapers throughout the country have contained for the last month stories of what is described as a marvelous invention by which organ music is produced on a new instrument without pipes. The new "organ" is the invention of Captain Richard H. Ranger. Captain Ranger, who is also the inventor of the process for sending pictures by wireless, gave the instrument a demonstration in New York late in June and the program was sent out by the National Broadcasting Company. Accounts of the results vary from admiration for a novel thing that may work wonders to enraptured press agent stories which say that Captain Ranger's genius has sounded the knell of the orchestra, etc. According to one description "this instrument, composed of eleven small electrically driven tuning forks as the brain of a veritable maze of wires, relays, vacuum tubes, generators and dynamic loudspeakers, has a musical range that will vary from the faint twitter of a bird or the delicate high notes of a lyric soprano to the thunder of Niagara Falls." The pipeless organ is said to embody more than 3,000 different combinations of tonal effects.

Pictures show the new instrument played from a console much like that of any modern organ. While some of the stories proceed to refer to Captain Ranger's work as "the most perfect mechanical musical instrument ever made," a critic of the New York Times, writing down his views, evidently judicial and sane, and not overcome by the excitement of the moment, says:

Although imperfections in the music, as received here, indicated that the best methods of playing and of broadcasting the pipeless organ are still to be worked out, there did seem to be justification for the claims of musical versatility advanced for the invention of Captain Ranger. ***

What were regarded as defects included an absence of the characteristic bass quality of the deeper organ notes, and a percussion effect, faintly reminiscent of the piano, at the outset of prolonged notes. The last of these may have been caused by the throwing of the loudspeakers of receiving sets into action too quickly, causing them to give off a subdued click. The absence of the organ bass could not be accounted for, so readily, since this was well marked in earlier

private demonstrations given in the Ranger home.

The Boston Transcript in an editorial laments the possibility of the passing of organ pipes, and we would feel the same way did we consider the peril great, for, despite some modern architects' preferences, we are always glad to see the pipes, whether they be in their natural state or painted in the elaborate designs of forty years ago.

The high standing and connections of Captain Ranger command attention for his work, but we hope that it will be saved from any fool friends who see in it a substitute for or successor to the organ. There is room for any new instrument that produces something in the way of sound which has not previously been produced and which appeals to the ear, while at the same time being mechanically practical. That any such instrument will displace the organ is as unlikely as that the organ will cause the piano or the violin to become extinct.

Several years ago there were recurring sensations in various cities where many men of intelligence and prominence were led to believe that a certain instrument would replace the organ by doing its work much better at a lower expenditure. Very few remember the contraption now except those who permitted its siren sounds to touch their pocketbooks and found their investments not such as to reflect their business shrewdness.

THE CLASSICS OF SAN DIEGO

Somewhat distressing news comes from one of the farthest corners of our land. At San Diego, Cal., every prospect usually pleases and the land is richly blessed. The climate—never forget the climate when you mention southern California—is ideal, the Mexican border is near—whatever advantage that may involve—and they have a wonderful outdoor organ which has made the city famous, with a noted organist to preside over it. The munificent gift of John D. Spreckels has made San Diego known far and wide as a place that is musically attractive.

Yes, they have everything that God and man can bestow, apparently, in San Diego, except—Well, we can't say much in Chicago, or couldn't while we had a sir knight who was fighting King George, and perhaps San Diego can follow Chicago's example to redeem itself.

Anyway, the heat or something has affected the council of San Diego and so, according to the news from California, the city fathers have decided that Dr. Humphrey J. Stewart, organist at Balboa Park, is too "highbrow" to meet their approval, with the result that they have cut from the budget the necessary \$3,500 for the daily broadcasting of his programs. One of the councilmen is quoted as follows in the Los Angeles Times:

"We're tired of Dr. Stewart playing a lot of classical stuff. Why not a little light opera—Victor Herbert—now and then, and perhaps some popular tunes—pieces that people are humming and singing in their homes?" *** Now take 'Kiss Me Again.' That's real pretty on an organ—nothing sounds better—why doesn't he play 'Kiss Me Again'?"

Dr. Stewart, who since 1915 has played the great Spreckels organ, cleverly tried to shift the burden onto the councilmen, with their discriminating taste, and countered by suggesting that they try their hand at organ program making. Their suggested numbers, according to the San Diego Union, included these from Councilman Maire: "Happy Days Are Here Again," "The Peanut Vendor's Song," "San Diego, Here We Come!" Councilman Stahel favored Johann Strauss for a "big" recital, and Councilman Russo decided to consult some of the theater organ players before proposing his numbers.

Evidently the aldermen of San Diego are in a position as trying as that of certain cornfed animals before which pearls have been cast, though they would much prefer swill. Yet they may console themselves with the thought that there is plenty of the latter and that it is easily found.

Yes, Mr. Alderman, "Kiss Me Again" is "pretty on the organ" and is good music—for some people. Anything else would be too good.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Aug. 1, 1911—

By way of expressing their appreciation of their organist, Clarence Dickinson, the people of the Brick Presbyterian Church in New York tendered him a trip to Europe. Mr. and Mrs. Dickinson sailed on July 4.

The Austin Organ Company had completed installation of a four-manual in the Baptist Tabernacle at Atlanta, Ga., and the specification was presented.

The Hinners Organ Company had twenty-five organs under construction at its factory in Pekin, Ill., and had recently added a new building to its plant.

Formation of the Oregon-Washington chapter of the American Guild of Organists was decided upon at a meeting in the First Presbyterian Church of Seattle and Warden Frank Wright of the Guild, who was present, appointed Frank Wilbur Chace as the first dean.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Aug. 1, 1921—

A full account of the convention of the National Association of Organists, held at Philadelphia the last week in July, placed on record a highly successful meeting. Henry S. Fry was re-elected president and it was decided to hold the 1922 convention in Chicago. The recitalists included Albert Riemenschneider, James R. Gillette, Arthur B. Jennings, Jr., and Charles M. Courboin.

Edwin H. Lemare played two dedicatory recitals on a four-manual built by the Robert Morton Company for the University of Southern California at Los Angeles.

Hugo Goodwin of Chicago was appointed organist and professor of music at Carleton College, Northfield, Minn.

Harry Brooks Day, 62 years old, former organist of St. Luke's Episcopal Church, Brooklyn, N. Y., died suddenly at his summer home at Peterboro, N. H.

The degree of doctor of music was conferred on John Spencer Camp, noted American organist and composer, and an officer of the Austin Organ Company, by Trinity College.

Chandler Goldthwaite was appointed municipal organist of St. Paul, Minn.

Bernard Schaefer, a pioneer organ builder of the Northwest and founder of an organ factory at Slinger, Wis., died July 15.

New Orleans Order to Hinners.

St. Paul's Lutheran Church, New Orleans, La., has placed a contract with the Hinners Organ Company of Pekin, Ill., for a three-manual organ. The Hinners company has been awarded contracts also by the Robberson Avenue Baptist Church, Springfield, Mo.; the United Hebrew Congregation, Joplin, Mo.; St. John's Catholic Church, Ishpeming, Mich.; St. Joseph's Church, Paulina, La.; the Methodist Episcopal Church, Cambridge, Wis.; Nativity of the Blessed Virgin Mary Church, Hobson, Tex.; St. Paul's Lutheran Church, Streator, Ill.; the First M. E. Church, Storm Lake, Iowa; St. Joseph's Catholic Church, Evansville, Ind.; Hedstrom Memorial Baptist Church, Buffalo; the First M. E. Church, East Greenbush, N. Y.; the First M. E. Church, Worthington, Minn., and Bethlehem Evangelical Church, Louisville, Ky.

Death of Mrs. George D. Marshall.

Mrs. Jane L. Marshall, wife of George D. Marshall, a member of the firm of Marshall Brothers, Kansas City organ experts, died at her home in that city July 14. Funeral services were held on the afternoon of July 15 at St. Andrew's Episcopal Church and were conducted by Bishop Spencer. Mrs. Marshall is survived, in addition to her husband, by a daughter, Margaret L. Marshall, and a sister, Emma Frazelle of Multnomah, Ore. Mrs. Marshall was devoted to organ music and an ardent supporter of many recitals in her home city.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus, Wellesley
College

August is the zero hour for the church musician. There is little to encourage him in his work; his musical mentality is at its lowest point; he shudders at the thought of musical vespers, special musical services with cantatas and oratorios to prepare, little money for extra musicians, the burden on him to inspire choir, soloists, and even minister and congregation in their part of his work. Yet there was never a time when good church music, good direction of choirs and mastery in organ playing were better appreciated than is the case now. Cheer up, brother!

Allan Bacon, College of the Pacific, Stockton, Cal., has a note in one of his excellent organ recital programs referring to Guilmant; he writes: "Guilmant will undoubtedly live in history as one of the greatest organists of all time."

While it is true that Guilmant's better music has pretty well disappeared from the modern program, those of us who heard the man in his prime look back with intense pleasure on his playing and his improvisations. An experienced organist remarked to me only last week that a certain French virtuoso's improvisations all sounded alike. That criticism could not be applied to the extempore performances of Guilmant. As an example: I heard Guilmant in London in 1886 extempore twice on "See, the Conquering Hero Comes," treating it the first time as a dramatic piece of martial energy, and for the inevitable encore making it into a meditation.

When I have heard Marcel Dupré he has had assigned him either impossible themes in rhythmic form or plainsong themes without any tang or rhythmic substance. The most foolish thing I ever heard done in the matter of improvisation themes was at a Dupré recital where musical letters were dragged out of a timid audience, section by section, each section trying to outdo other sections in fantastic nonsense until the succession of sounds finally arrived at was something like this: F, G double sharp, E sharp, B double flat, etc. Dupré made a valiant attempt at this heterogeneous nonsense, played over the thing twice or three times and then left it alone, going off to anything that suggested itself to him.

Guilmant's instruction to me in giving him a theme was to choose a tune that everyone knew. An improvisateur who allows anyone to foist on him a theme that none beside the giver thereof knows—not a familiar melody—is unfair both to himself and to his audience.

There is a sterling organist, and therefore a fine musician, living in Quebec, who has a pretty gift of satire in facile rhymes without sting. His name is Reed, and he wrote me recently: "I actually heard two different organists (otherwise good players) accompany the entire service with the tremolo in action; and one of these contraptions was of the old-fashioned nut-cracker kind." Apropos of this he bursts forth into verse thus:

TREM NON TROPPO.

Where motors urge and bellows blow,
And players seek effects that "go",
With those whose tastes are but so-so,
Too oft is heard the Tremolo.

Like other things, it has its use
At sundry times; but scant excuse
Is valid for the great abuse
It gets, once started on the loose.

Could Father Bach return once more,
And sit within some church's door,
He'd laugh until his sides were sore,
Or groan as he'd ne'er groaned before.

He'd hear his Aria in G
And other things that ought to be
Respected, treated tastefully,
—All agitated by that T.

Folks there are who say "Oh, my!
How beautiful I want to cry;
I feel uplifted far on high
To realms beyond the azure sky."
But others say "Oh! please, do make

Us free of that persistent shake;
Shut off that thing, for pity's sake!
And spare us that much stomach-ache."

A touch of Tremolo may tell,
If tactfully added to the swell,
Relieving some sustained spell,
Or voicing some pathetic knell.

But, Mr. Player, you should know
That true expression lies below
Within ourselves, needs little show;
'Tis felt—without the Tremolo.

While motors urge and bellows blow,
Be less inclined to—well, you know—
Express yourself, and things should "go."
Reserve that restless Tremolo.

WILLIAM REED.

It was probably about ten years ago that I first heard Stainer's "Crucifixion" and noted with considerable surprise how much inspired feeling there was in it. On that account it struck me as excellent music for that part of the church year when people take their religion more emotionally. The "March to Calvary," it is true, is fustian, due to an ineffective attempt at realism. It has been thought by some musicians that the work is sentimental and has radiated a bad influence in musical taste. On the other hand, I am inclined to counter and protest that the church service is no place for music whose historical importance is its chief recommendation. To choose service music because it has been written by famous composers in an age alien to ours and probably written in an alien tongue disgusts me.

The many friends, widely dispersed, of Granville Bantock, knighted by King George V. last year, will be glad to hear that he has recovered from the severe illness that followed his six months in South Africa. He writes me: "I am now as well and fit as ever after the two operations I underwent on my return to England."

In all the books on the appreciation of music I am surprised to note the absence of all reference to the training of memory, a training that is begun, carried on and completed by the persistent, determined use of the musical attention. Since music is mere sound passing in and out of the ear in a constant stream, the power of recollection at will of anything that has gone before is indispensable in musical appreciation.

In a recent issue of the Boston Herald Philip Hale makes complimentary reference to a concert given by Nicholas Slonimsky of Boston in Paris. The program was made up of the more modern, dissonant, formless, from the conservative point of view, extravagant music. Those of us who are somewhat slow in giving full meed of praise to the more characteristically modern pieces offered persistently to our ears nowadays must be glad of the opportunities of hearing the new music; there cannot be too many of these opportunities. Music is organized sound. Music organized in the ultra-modern way must be heard many times before the subconscious mind is able to re-arrange and co-ordinate the sounds heard. The only legitimate complaint from our camp must be based on the belief that any music we hear is, to the best of our judgment, experimental. Conductors who persistently play music that comes under the head of experiment are by that token damned as musicians.

Did you know that Farnam's full name was Walter Lynnwood Farnam? He did not like the "Walter" at all, and did not use it. Professionally shorter name is better than a longer one.

Carolyn M. Cramp Wins Degree.

The degree of master of arts was conferred on Miss Carolyn M. Cramp, F. A. G. O., June 2 by Columbia University after the completion of requisite courses. Miss Cramp has been concentrating during the last year on her school work in New York City, but during the summer is playing at St. Mary's Episcopal Church for ten weeks. Miss Cramp is chairman of the music department at the Tilden High School, where she has six teachers in her department and 6,200 pupils will be enrolled for the fall term. She is also teacher of music appreciation at Brooklyn College.

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One of the most interesting of recent organ installations in Canada is a four-manual concert instrument built by Casavant Freres for the auditorium of the large store of T. Eaton & Co., in Toronto. This and the huge Casavant in the Royal York Hotel constitute two important organs aside from the large number of prominent church organs of which Toronto may boast. The organ in the Eaton store has a total of ninety speaking stops and 5,696 pipes distributed among its six divisions. There are two solo divisions, one of eleven and the other of five stops. The entire instrument is placed in a chamber at the back of the stage, the console being located on the auditorium floor level at the left of the stage front.

The specification was drawn up by the builders in consultation with Dr. Ernest MacMillan of the Toronto Conservatory of Music and is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 68 pipes.
- Bourdon, 16 ft., 68 pipes.
- Open Diapason No. 1, 8 ft., 68 pipes.
- Open Diapason No. 2, 8 ft., 68 pipes.
- Violin Diapason, 8 ft., 68 pipes.
- Hohl Flöte, 8 ft., 68 pipes.
- Rohr Flöte, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Harmonic Flute, 4 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Twelfth, 2 1/2 ft., 68 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 204 pipes.
- Mixture, 5 rks., 340 pipes.
- Double Trumpet, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Celesta (from Choir).
- Chimes (from Choir).
- Snare Drum (from Swell).

SWELL ORGAN.

- Bourdon, 16 ft., 68 pipes.
- Open Diapason, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Vox Celeste, 8 ft., 68 pipes.
- Aeoline, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Fausto Traverso, 4 ft., 68 pipes.
- Piccolo, 2 ft., 61 pipes.
- Mixture, 3 rks., 204 pipes.
- Cornet, 5 rks., 340 pipes.
- Double Trumpet, 16 ft., 68 pipes.
- Cornopean, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Celesta (from Choir).
- Chimes (from Choir).
- Xylophone (from Solo).
- Snare Drum.

CHOIR ORGAN.

- Contra Dulciana, 16 ft., 68 pipes.
- Open Diapason, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Gamba, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 68 pipes.
- Lieblich Flute, 4 ft., 68 pipes.
- Viel'na, 4 ft., 68 pipes.

- Nazard, 2 1/2 ft., 68 pipes.
- Flageolet, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarinet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Castanets, 37 notes.
- Celesta, 61 bars.
- Celesta Sub.
- Chimes, 25 bells.
- Xylophone (from Solo).

SOLO ORGAN (Division I).

- Contra Gamba, 16 ft., 68 pipes.
- Viole d'Orchestre, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Concert Flute, 8 ft., 68 pipes.
- Octave Viol, 4 ft., 68 pipes.
- Cornet de Violes, 3 rks., 204 pipes.
- French Horn, 8 ft., 68 pipes.
- Cor Anglais, 8 ft., 68 pipes.
- Orchestral Oboe, 8 ft., 68 pipes.
- Musette, 8 ft., 68 pipes.
- Xylophone, 37 bars.
- Celesta (from Choir).
- Chimes (from Choir).

SOLO ORGAN (Division II).

- Stentorphone, 8 ft., 68 pipes.
- Gross Flöte, 8 ft., 68 pipes.
- Tuba Magna, 16 ft., 68 pipes.
- Tuba Mirabilis, 8 ft., 68 pipes.
- Tuba Clarion, 4 ft., 68 pipes.

PEDAL ORGAN.

- Double Open Diapason (20 from No. 72), 32 ft., 12 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Open Diapason (metal) (from No. 1), 16 ft., 32 notes.
- Violone, 16 ft., 32 pipes.
- Gamba (from No. 55), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Dulciana (from No. 37), 16 ft., 32 notes.
- Gedekkt (from No. 19), 16 ft., 32 notes.
- Octave (20 from No. 72), 8 ft., 12 pipes.
- Violoncello (20 from No. 74), 8 ft., 12 pipes.
- Stopped Flute (20 from No. 76), 8 ft., 12 pipes.
- Flute (20 from No. 79), 4 ft., 12 pipes.
- Mixture, 4 rks., 128 pipes.
- Contra Bombarde, 32 ft., 32 pipes.
- Bombarde (20 from No. 84), 16 ft., 12 pipes.
- Trombone (from No. 68), 16 ft., 32 notes.
- Fagotto (from No. 48), 16 ft., 32 notes.
- Trumpet (20 from No. 85), 8 ft., 12 pipes.
- Clarion (20 from No. 88), 4 ft., 12 pipes.
- Bass Drum (in swell-box).

Miss Jennie Blinn Is Killed.

Miss Jennie Blinn, A. A. G. O., was killed in an automobile accident at Russell, Kan., in July and funeral services were held July 21 at Topeka. Miss Blinn had spent several years at Bar Harbor, Maine. She was visiting her brother in Topeka for the summer when the fatal accident occurred. Miss Blinn attended the Kansas-Oklahoma Guild convention at Independence, Kan., in the spring and in June played a recital in the Central Park Christian Church at Topeka. She was prominent both as an organist and as a voice teacher.

Russell S. Gilbert Goes to France.

Russell Snively Gilbert, organist and music director of Trinity Congregational Church, East Orange, N. J., and vice-president of the Union-Essex chapter, N. A. O., sailed June 17 on the France for Fontainebleau to pursue his studies in the French school, returning Sept. 10.

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CLAREMONT WORK IS NOVEL

Estey Factory Completes the Great for Instrument of 119 Stops to Be Ready in October—Embody European Ideas.

The great organ division of the large four-manual for the new Mabel Shaw Bridges Music Auditorium of the Claremont Colleges, Claremont, Cal., reached its destination from the Estey Organ Company factory at Brattleboro, Vt., July 25. Swell, choir, solo and pedal divisions will be erected, tested and shipped at short intervals. Final installation of the completed organ is scheduled for early in October. The complete installation will occupy 800 square feet of floor space, with a maximum height of twenty-five feet.

The great organ section, comprising twenty-four stops and 1,642 pipes, while still in the erecting-room was the center of exhaustive tests and demonstrations attended by more than thirty organists and educators from the East and the Middle West, including many of eminent rank in the musical world. As a result of an interchange of ideas and information between English, French and American builders during six months of European studies last year by J. B. Jamison, head designer for the Estey Company, the new instrument embodies principles and stops used by the leading builders abroad.

Joseph W. Clokey, professor of organ at Pomona College, one of the Claremont group, and composer of notable works for the organ, directed the preparation of specifications for the instrument in collaboration with Mr. Jamison and C. W. McQuigg of the Estey Pacific coast staff. There is to be a total of 119 speaking stops and 5,990 pipes, with twenty-six couplers, fifty pistons, fifteen pedal movements and eighteen mechanical accessories.

"A serious and studious effort has been made in the designing of this new-type instrument for the first time to incorporate in one organ the salient points of excellence of American, English, French and German schools of organ building," Mr. Jamison explained. "It embraces faithful copies of diapason chorus work, mixtures and chorus reeds of Harrison & Harrison of Durham, England, being used in the rebuilt organ for Westminster Abbey, and the famous Schulze work in Tyne Dock, Newcastle. The chorus reeds of the swell lean decidedly to the French trumpet timbre; the 8-ft. trumpet is copied from Cavaille-Coll trumpets in the organs of Notre Dame and San Sulpice; mutation stops are after German and French patterns, and the famous flute harmonique, gamba and vox celeste of Cavaille-Coll have also been employed.

"The universal type instrument will express a new and distinctive school of organ building. Instead of making the great section of the organ thoroughly and rigidly English and holding the remainder of the organ strictly to English ideas and practices, the dramatic fire of the superlative French reeds is added, blending perfectly with the rest of the organ. The solo tuba, the most powerful stop in the organ, is copied after that in the organ in Durham Cathedral.

"Great care has been exercised to avoid the sacrifice of musical tone to

power. In the diapason chorus the Schulze and Harrison & Harrison methods have been copied. The effort has been to obtain power, dignity and sweetness of tone which combines into chorus work and meshes with other stops so completely that no one voice dominates or protrudes."

FOR SAN ANTONIO SHRINE

Möller Three-Manual Organ to Be Installed in Catholic Edifice.

The Shrine of the Little Flower in San Antonio, Tex., is to have a three-manual organ, the contract for which has been placed with M. P. Möller, Inc. In addition to a comprehensive stoplist on the three manuals, provision is made for the installation of an echo division of seven stops. The tonal resources are shown by the following specifications:

GREAT ORGAN.

Double Open Diapason, 16 ft., 85 pipes. First Open Diapason, 8 ft., 73 pipes. Second Open Diapason, 8 ft., 73 notes. Octave Diapason, 4 ft., 61 notes. Viola da Gamba, 8 ft., 73 pipes. Dulciana, 8 ft., 73 notes. Melodia, 8 ft., 73 notes. Gross Flöte, 8 ft., 73 pipes. Flute Harmonic, 4 ft., 61 pipes. Harmonic Trumpet, 8 ft., 61 pipes. Cathedral Chimes, 21 bells. Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes. Stopped Diapason, 8 ft., 73 notes. Orchestral Flute, 4 ft., 61 notes. Flute Quint, 2 1/2 ft., 61 notes. Piccolo, 2 ft., 61 notes. Open Diapason, 8 ft., 73 pipes. Viole d'Orchestre, 8 ft., 73 pipes. Viole Celeste, 8 ft., 61 pipes. Salicional, 8 ft., 73 pipes. Violina, 4 ft., 61 notes. Oboe, 8 ft., 73 pipes. Vox Humana, 8 ft., 73 pipes. Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes. Viola, 8 ft., 73 notes. Dulciana, 8 ft., 73 pipes. Unda Maris, 8 ft., 61 pipes. Melodia, 8 ft., 73 pipes. Flute Harmonic, 4 ft., 61 notes. Clarinet, 8 ft., 73 pipes. Tremolo.

PEDAL ORGAN.

Contra Bourdon Resultant, 32 ft., 32 notes. Double Open Diapason, 16 ft., 32 notes. Bourdon, 16 ft., 44 pipes. Lieblich Gedeckt, 16 ft., 32 notes. Octave, 8 ft., 32 notes. Pedal Flute, 8 ft., 32 notes. Trumpet, 8 ft., 32 notes.

ECHO ORGAN.

(Prepared for in console only. To be played from Great.) Muted Violin, 8 ft., 73 pipes. Viole Celeste, 8 ft., 61 pipes. Echo Flute, 8 ft., 73 pipes. Echo Violina, 4 ft., 61 notes. Fern Flöte, 4 ft., 61 notes. Vox Humana, 8 ft., 61 pipes. Cathedral Chimes, 21 notes. Tremolo.

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**North Pacific Coast
News; Sealy Guest;
G. A. Dixon Weds**

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., July 20.—The Western Washington chapter of the American Guild of Organists was visited by Warden Sealy July 7. Dean Lewis called a special luncheon in honor of the warden. Following the luncheon Mr. Sealy spoke to the members on the work of the Guild in general and touched upon work of other chapters. There were about thirty present.

Harold Heeremans, organist of the University Temple, will give a recital for the summer students of the University of Washington July 22. The program follows: Chorale Prelude, "Lord Christ, Reveal Thy Holy Face," Bach; Fantasia in G minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Larghetto (Concerto in F), Handel; "Divertissement," Vierne; Adagio ("Ninety-fourth Psalm"), Reubke; Fugue in E flat major ("St. Ann"), Bach; "Idyl," Stoughton; Andantino quasi Allegretto (Fifth Symphony), Widor; "The Reed-Grown Waters," Karg-Elert; "Reverie du Soir," Saint-Saens; "Eastern Romance," Rimsky-Korsakoff; Finale (First Symphony), Vierne. The recital will be played on the four-manual Kimball.

Gordon A. Dixon, A. A. G. O., secretary of the local chapter of the A. G. O., on June 29 led to the altar Miss Lillian Campbell, a member of the Queen Anne Methodist Episcopal Church choir, where he recently held the position as organist and director. The wedding service took place in the Queen Anne M. E. Church and the minister, the Rev. Cyrus Ames Wright, D. D., performed the ceremony. The couple went to northern Idaho for their honeymoon.

Congratulations are being received by Mr. and Mrs. Harold Heeremans on the arrival of an eight and a half pound boy July 13. The family is now made up of a boy and a girl. The daughter, Carol, was born on the Atlantic coast, while the son was born on the Pacific coast.

Word has been received that John McDonald Lyon, late organist and director of St. Clement's Episcopal Church of this city, who is concluding a course of organ study under Marcel Dupre and Louis Vierne in Paris, was scheduled to give a recital in Christ Church, Paris, July 5.

A. D. Longmore, local representative of the W. W. Kimball Company, left Seattle July 11 for Tokyo, Japan, where he will supervise the installing of a Kimball organ in a college. Mr. Longmore expects to be home about the end of August.

Your correspondent has received a letter from Dr. Franklin S. Palmer, organist of St. James' Cathedral in this city. He speaks of hearing a fine organ recital by G. D. Cunningham, the eminent English organist. Dr. Palmer also speaks of traveling through Belgium and visiting many places of interest. On June 28 he attended high mass at the Cologne Cathedral, where he enjoyed the singing of the polyphonic mass by the men and boys. June 29 he was planning to leave Belgium to tour Germany, after which he will visit France and then return to England before his departure for the United States.

Program on New Wicks Organ.
In a musical program featuring the new Wicks organ in the Christian Church of Boonville, Mo., July 10 Mrs. Stella Price Eisenstein, A. A. G. O., of Moberly, Mo., played these organ selections: "Pilgrims' Chorus," Wagner; Cradle Song, Eisenstein; "Thanksgiving" (from Pastoral Suite), Demarest; "Fireside Fancies," Clokey; "Aloha Oe," arranged by Lemare; "The Squirrel," Weaver; "A Southern Fantasy," Hawke.

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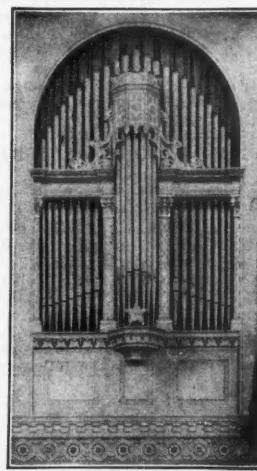
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News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Examination Dates Are Set.

Frank Wright, Mus. B., chairman of the examination committee of the American Guild of Organists, announces that the annual examinations will be held in New York and various other designated centers May 26 and 27, 1932. All the conditions of the tests and other information may be obtained from Mr. Wright, whose address is 46 Grace court, Brooklyn, N. Y. Candidates must be elected colleagues of the Guild not later than April, 1922, and must register for the examinations by May 1. The test pieces for the associateship will be the Fugue in C minor by Bach and the Chorale in A minor by Cesar Franck. For the fellowship examination the pieces to be played are the Prelude in E flat by Bach and Basil Harwood's "Dithyramb."

Demands Examination Changes.

The executive committee of the Pennsylvania chapter of the A. G. O., at its last stated meeting, unanimously adopted the following resolutions to be presented to the council of the A. G. O.:

1. That at the annual examinations of the Guild there shall be three judges each for the organ and paper tests, instead of two, as at present, and also that there shall be one new member on each board of judges yearly, and that at least one member of the board for paper tests shall be selected from some chapter other than headquarters, and that no member of the board shall serve for more than three years in succession.

2. That one textbook (and one only) on counterpoint shall be selected by the examination committee, and its teachings strictly adhered to, in order that candidates for the examination may understand just how to prepare for the test and by what standards they are to be judged.

3. That a copy of these resolutions be sent to each of the chapters of the A. G. O., The Diapason, the American Organist and the New Music Review, and that a reply be anticipated by the Pennsylvania chapter of the A. G. O.

The Pennsylvania chapter of the American Guild of Organists in making the accompanying suggestions for the conduct of the examinations of the Guild aims to meet various criticisms which have occurred during the past few years, with which the chapter has been in touch, and with which the council itself may not have been.

The recommendation that there be three examiners for paper work, instead of two, would insure a casting vote in case of a doubtful candidate or on any point short of this where judgment depended on a matter of taste rather than arbitrary decisions.

The recommendation for a gradual change or rotation in examiners by the election of one new examiner each year would prevent the body of examiners from becoming hidebound and set in their own peculiar way of examining the paper work; and as no two standard textbooks agree perfectly on the idioms and rules of strict counterpoint, it is reasonable to suppose that if there be no change in examiners over a long period of time they will

Carleton H. Bullis



CARLETON H. BULLIS, M. A., F. A. G. O., has been conducting through July, in connection with Albert Riemenschneider's master class at Baldwin-Wallace College, Berea, Ohio, a class in his new system of "harmonic forms." Mr. Bullis recently completed a new textbook and his work has attracted widespread attention. In the last school year thirty-five compositions by students in his classes have been developed and played in public. A number of these compositions were played May 17 in a recital at the Fanny Nast Gamble auditorium. On May 10 Mr. Bullis and Carl Schluer, pianist, gave a recital of their own works in the same place. Mr. Bullis' contributions to this program were a "Fantasia Scherzando," "Remembrance" and a suite for organ entitled "Highland Lore."

eventually become dictators of the peculiar counterpoint they stand for, rather than judges of counterpoint at large.

The recommendation for three examiners instead of two should by the same reasoning be applied to the organ playing work also, for greater flexibility of judgment.

There surely would be no difficulty in finding examiners both in and out of New York whose eminence as musicians and whose practical knowledge of harmony and strict counterpoint would give the fullest assurance to prospective candidates that they would get fair examination, and rotation of examiners would certainly give the examining body a flexibility that it has not had for some years.

No criticism is or should be made of the excellent work of past examiners by this action of the chapters. The recommendations are made solely in the interest of the Guild at large, to promote the success of the work of the Guild and make its appeal to those still outside of the academic fold all the more forceful.

JAMES C. WARHURST, Secretary, Pennsylvania Chapter, A. G. O.

Missouri Chapter.

The Missouri chapter held its last meeting of the season at Sheldon Memorial Church, St. Louis, May 25, with Mrs. Frank Jewett as hostess. The election of officers resulted as follows: Dean, Julius Oetting; sub-dean, Mrs. Frank Neal; secretary, Miss Anna L. Petri; treasurer, Roland Buchmueller; registrar, Miss Dorothy Williams; auditors, Edward Grossman and Mrs. Claude Beal; executive committee, Edgar L. McFadden, Mrs. Dorothy D. Smutz and Alfred L. Booth.

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Programs of Organ Recitals of the Month

Allan Bacon, Stockton, Cal. — In the fourth of his vesper recitals of the season at the College of the Pacific Mr. Bacon played the following program Sunday afternoon, May 31: Symphony No. 2 (Allegro; Chorale; Scherzo), Vierne; Chorale Prelude, "Be Glad, All Ye Christian Men," Bach; "Aladdin," from the Suite "Tales from the Arabian Nights," Stoughton; "Liebestod" (from "Tristan and Isolde"), Wagner; Variations on a Scotch Air, Buck.

Harold V. Milligan, F. A. G. O., New York City—In a recital July 13 at the Riverside Church, on the new four-manual Hook & Hastings organ, Mr. Milligan played the following program: Chorale and Variations, J. G. Walther; Prelude, Clerambault; "Grand Jeu," Du Mage; "Ave Maria," Arkadelt; "Psalm XVIII," Marcello; Prelude and Fugue in F minor, Handel; Adagio and Fugue Fantasy, Reubke; "Paradise," Fibich; Allegro from Second Symphony, Vierne.

Palmer Christian, Ann Arbor, Mich.—In a faculty series recital at the Hill Auditorium, University of Michigan, July 7 Mr. Christian played the following works: "Marche Religieuse," Guilmant; Andante Cantabile and Finale (Sonata No. 1), James; "Air Majestueux," Rameau; "Musette en Rondeau," Rameau; "Toccata per l'Elevazione," Frescobaldi; Passacaglia and Fugue in C minor, Bach; "Evening" (Summer Sketches), Lemare; "Mood Fantasy" (Heroic Suite), Rowley; "The Swan," Saint-Saens; Finale (Symphony 6), Widor.

Charlotte Hall Lohnes, Warren, Pa.—Mrs. Lohnes, assisted by Mrs. Lillian B. Balstow, vocalist, appeared in a recital at the First Methodist Church of Warren, of which Mrs. Lohnes is the organist, on the evening of June 30. The organ selections presented were the following: "Toccata Jubilant," Roland Diggle; "The Firefly," Lemare; "The Thrush," Kinder; "The Squirrel," Weaver; "The Peace of God," R. Deane Shure; Passacaglia (Third Sonata), Rogers; Finale (Sonatina 2), Rogers; Rhapsody, Rosseter G. Cole.

E. Arne Hovdesven, Mercersburg, Pa.—In his recitals at the Mercersburg Academy on Sunday afternoon Mr. Hovdesven has played:

July 5—Chorale Prelude on the tune "Picardy," Noble; Berceuse and Finale from "Firebird," Stravinsky; "Killarney," Balf; Norwegian Melody, Grieg; "Song of India," Rimsky-Korsakoff; "Valse Mignonne," Schutte; "Huldigungsmarsch," from "Sigurd Jorsalfar," Grieg.

July 12—Toccata in C major, Bach; "Sun's Evensong," Karg-Elert; "Pantomime," Jepson; "Atonement of Pan," Hadley; "The Girl of the Flaxen Hair," Debussy; Toccata from Fifth Symphony, Widor.

July 19—"Summer," Chaminade; "Requiescat in Pace," Sowerby; "Oriental," Cui; Minuet in G, Borowski; "By Smouldering Embers," from "Fireside Tales," MacDowell; Berceuse and Finale from "Firebird," Stravinsky.

F. Arthur Henkel, Nashville, Tenn.—In a recital for the Scarritt College for Christian Workers in Wightman Chapel June 20 Mr. Henkel played: "Paradise" (from Symphonic Poem, "Life"), Nicholl; "Matinale," Fletcher; Festal Offertory, Fletcher; "Flight of the Bumblebee," Rimsky-Korsakoff; Meditation, Sturges; Caprice, Voris; Finale from Sonata No. 1, Mark Andrews.

In a recital at the same place June 19 Mr. Henkel's program was as follows: First Sonata (first movement), Guilmant; "Reve d'Amour," Corbett; "Scenes from a Mexican Desert," Nearing; "Oh! the Lifting Springtime," Stebbins; Toccata, Mailly.

Dr. Frederic Tristram Egener, St. Catharines, Ont.—Dr. Egener gave the opening recital on a Casavant organ in St. Clement's Catholic Church at Preston, Ont., June 25, before a congregation which filled the edifice. His selections were the following: "Suite Gothique," Boellmann; Allegro Moderato from Unfinished Symphony, Schubert; "Ave Maria," Schubert; Funeral March and Hymn of the Seraphs, Guilmant; Sketches of the City, Nevins; Toccata and Fugue in D minor, Bach; "Mountain Streams" and Serenade, Egener; "The Storm," Lemmens; "Liebestraum," No. 3, Liszt; Toccata from Fifth Symphony, Widor.

Rowland W. Dunham, Boulder, Colo.—Mr. Dunham gives recitals every Sunday and Wednesday afternoon on the 115-stop Austin organ in the Macky Auditorium at the University of Colorado as a feature of the summer session. Among his programs in July were the following:

July 8—Intermezzo, Symphony 6, Widor; "Dreams," Wagner; Love Song, Henselt; Waltzes, Schubert; "Savoyard Chant," Wareing; Prelude, Rachmaninoff; "Evening Bells and Cradle Song," Macfarlane; "Festivity," Jenkins.

July 15—Prelude and Fugue in C minor,

Bach; "Song to the Evening Star," Wagner; Gavotte from "Mignon," Thomas; Larghetto, Symphony 2, Beethoven; Serenade, Pierne; Menuetto, Foote; Berceuse, Kinder; "Le Bonheur," Hyde.

July 22—Toccata and Fugue in D minor, Bach; Old Irish Air, Anonymous; Spanish Dance, Moszkowski; "Evening Rest," Hollins; Toccata in G, Dubois; "The Reed-Grown Waters," Karg-Elert; Cantilena, Mathews; Prelude to "Lohengrin," Wagner.

July 29—Gothic Suite, Boellmann; "Romance" in D flat, Lemare; Septuor Variations, Beethoven; Swedish Wedding March, Södermann; Humoreske, Tschaikowsky; Berceuse, Delbruck; Military Polonaise, Chopin.

Harry A. Sykes, Mus. D., F. A. G. O., Lancaster, Pa.—Dr. Sykes played the opening recital on a Möller organ in Christ Lutheran Church at Stoubsburg, Pa., June 27. His offerings consisted of the following: Tone Poem, "Flinlandia," Sibelius; "Romanza," Sykes; Toccata and Fugue in D minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Offertoire in D minor and Communion, Batiste; "Hymn of Glory," Yon.

William Rains, Sydney, N. S.—Professor Rains played the following program of movements from the symphonies of Charles M. Widor in a recital June 26 at St. Andrew's Church: "Marche Pontificale," C major, Symphony 1; Pastorale, G major, Symphony 2; Finale, D major, Symphony 2; Andante Cantabile, A flat, Symphony 4; Finale, F major, Symphony 4; Allegro-Variations, F minor, Symphony 5; Allegro, G minor, Symphony 6; Cantabile, D flat, Symphony 6; Toccata, F major, Symphony 5.

Harold Mueller, F. A. G. O., Sacramento, Cal.—In a recital at Westminster Presbyterian Church June 21 Mr. Mueller played a program made up as follows: "Carillon," Vierne; Prelude in D minor, Clerambault; Chorale Preludes, "In dulci Jubilo," "In Thee Is Gladness" and "O Bleeding Head and Wounded," Bach; Sonata on the Ninety-fourth Psalm, Reubke; "In Memoriam," Nevin; "Canyon Walls," Clokey; "Le Coucou," d'Aquin; "Romance sans Paroles," Bonnet; "Rhapsodie Catalane," Bonnet.

Reginald W. Martin, A. A. G. O., Sweet Briar, Va.—In a recital July 1 at Sweet Briar College Mr. Martin played the following program: Prelude and Fugue in G minor, Bach; First Sonata, Mendelssohn; Chorale in A minor, Franck; "Grand Choeur Dialogue," Gigout; Persian Suite, Stoughton; "Danse des Mirlitons" and "Danse Arabe," Tschaikowsky; Andante from First Sonata, Borowski; Canzonetta, Martin; Toccata, "Tu es Petra," Mulet.

René B. Myers, Wichita, Kan.—In a concert at the Methodist Church of Augusta, Kan., June 28 under the auspices of the Power-Myers Conservatory of Music Mr. Myers played several organ selections and was assisted by Mrs. H. A. Klepper in piano and organ duets. His offerings included: "Grand Choeur," Salomé; Cantilene, Dubois; "Marche Triomphale," Loret; Rhapsody (for piano and organ), Demarest; Arias (for piano and organ), Demarest.

Claude L. Murphree, Gainesville, Fla.—In his Sunday afternoon recital at the University of Florida July 12 Mr. Murphree played: "St. Ann's" Fugue, Bach; Old Dutch Lullaby, arranged by Dickinson; "Morning Serenade," Truette; "In a Norwegian Village," Clokey; "The Enchanted Isle" (Four Sketches of Bermuda), R. Deane Shure; "An Old Portrait," James Francis Cooke; Chorale Prelude on "Aughton," J. Sebastian Matthews.

Robert L. Schofield, Mus. D., Wheaton, Ill.—A recital of works of Alexandre Guilmant was played by Dr. Schofield on June 14 in his series of Wheaton College organ recitals. He was assisted by Miss Harriet Northrop at the piano. His selections included: Sonata in C minor; "Priere en fa pour Orgue et Piano," Op. 16, No. 2; "Lamentation"; "Noel Alsacien"; Second Meditation; Interlude; "Tempo di Minuetto"; "Prayer and Cradle Song"; Finale in E flat for organ and piano, Op. 40, No. 4.

The Rev. Gerhard Bunge, A. A. G. O., Garnavillo, Iowa—In a recital at Zion's Lutheran Church, Alta Vista, Iowa, June 21 Mr. Bunge played these selections: Grand Chorus in March Form, Guilmant; Hallelujah Chorus, Handel; Prologue and March, Organ Suite, Rogers; "Deo Gratias," Frysinger; Variations on "Beautiful Savour" and "From Greenland's Icy Mountains," Bunge; "Duke Street," Whitling.

At the convention of the Eastern Iowa Federation of Luther Leagues, held at Preston July 12, Mr. Bunge played: Prelude and Adagio Molto, C minor Sonata, Guilmant; Theme in A, with variations, Hird; "Pilgrim's Song of Hope," Batiste;

"Water Sprites," Nash; "Vesper Prayer," Diggle; "O Sanctissima," Lux.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In a recital at the Cleveland Museum of Art on the evening of July 22 Mr. Kraft, organist of Trinity Cathedral, presented a program made up as follows: Toccata, de la Tombelle; Andante Cantabile, Dethier; Theme and Variations in A flat, Thiele; Reverie on the Hymntune "University," Harvey Grace; Fugue in G minor (lesser), Bach; Chorale Preludes ("Aus meiner Herzens Grunde") and "O Gott, du frömmster Gott," Karg-Elert; Fantasie and Fugue on B-A-C-H, Reger.

Russell Hancock Miles, Urbana, Ill.—In a faculty recital of the University of Illinois School of Music on July 1 Mr. Miles, assisted by Sherman Schoonmaker, pianist, presented a program of his own works, made up as follows: Paraphrase on "St. Kevin"; Paraphrase on "Drink to Me Only with Thine Eyes"; Sonata Cromatica (Andante Expressivo and Fugue); Theme, Variations and Fugue (for piano and organ), (Mr. Schoonmaker and Mr. Miles).

Elmer A. Tidmarsh, Schenectady, N. Y.—In his recitals at Union College Professor Tidmarsh played the following programs in June:

June 7—Bach program: Passacaglia and Fugue in C minor; Toccata in D minor; Prelude in B minor; "Anna Magdalena's March"; Sicilienne; Gavotte in B minor; "The Journey of the Night Watchman"; Toccata and Fugue in D minor.

June 14—"Les Preludes," Liszt; Andante from String Quartet, Ravel; "Danse Macabre," Saint-Saens; Prelude and "Liebestod," from "Tristan and Isolde," Wagner; "Ride of the Valkyries," from "Die Walküre," Wagner; London-derry Air; Toccata from Fifth Symphony, Widor.

The recital on June 14 was the last of the college year.

Dr. Carl A. Garabedian, Annandale-on-Hudson, N. Y.—In his recitals at St. Stephen's College of Columbia University Dr. Garabedian, of the department of mathematics and physics, has played a number of well-selected programs during the season. These have included several historical programs. There have also been programs devoted to Cesar Franck, Rich-

ard Wagner, etc. In his recital March 11 Dr. Garabedian played: Gavotta from "Twelfth Sonata," Martini; Short Prelude and Fugue in C major, Krebs; Chorale: "Es ist das Hell uns kommen her," Kirnberger; Fantasie in F, Mozart; Gavotte in F, Wesley; Prelude on the Gregorian song "Pange Lingua" and Andante con moto, Boely; Toccata, Boely.

Mrs. Bertha Day Boyce, Ypsilanti, Mich.—At the home of Frank A. Bryce, Grand Ledge, Mich., where a unit organ of six sets of pipes and chimes has been installed, Mrs. Boyce, a graduate of the music department of the Michigan State Normal College and organist of the Presbyterian Church in Ypsilanti, gave a short recital to an invited house party June 17. The following was her program: Andante from "Symphonie Pathétique," Tschaikowsky; Melody, MacDowell; "Romance," "Twilight" and "Hymne Celeste," Friml; Andante Expressivo, Galbraith; "A Song in the Night," Sheppard; Berceuse, Kinder.

Fred Faassen, Zion, Ill.—Among the programs broadcast over station WCBD by Mr. Faassen, playing at Zion Tabernacle, have been the following:

July 12—Invocation in B flat, Guilmant; "Paradisum," Dubois; Communion in G, Batiste; "Ave Maria," Schubert; Intermezzo from "Cavalleria Rusticana," Mascagni.

July 19—"Jubilate Deo," Silver; "One Sweetly Solemn Thought," Ambrose; "Chanson," Friml; "Song of the Basket Weaver," Russell; Serenade, Gounod; Melody, Mathews; Prelude in D, Rogers; Communion, Faulkes; Impromptu No. 1, Coleridge-Taylor; Andante Cantabile from Fifth Symphony, Tschaikowsky; "The Holy City," Adams; Meditation from "Thais," Massenet.

Lucille Petronis, Mus. B., Cincinnati, Ohio—Miss Petronis, a pupil of Parvin Titus, played the following program under the auspices of the Cincinnati Institute of Fine Arts at Christ Church the afternoon of June 24: Sonata 3, A major (Con moto maestoso), Mendelssohn; Chorale Prelude, "When We Stand in Direst Need," Bach; Variations, Symphony 5, Widor; "Harmonies du Soir," Karg-Elert; "Arielle," Bonnet; "Benedictus," Reger; Passacaglia, Bach.

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Seth Bingham



SETH BINGHAM, American composer and organist, is entering upon his sabbatical year as a member of the faculty of Columbia University, and the Madison Avenue Presbyterian Church, New York, has granted him a leave of absence of fourteen months. He is planning an extended European tour on which he expects to see some of the famous organs of Europe, including those at St. Nicaise, Rouen; St. Gervais and St. Germain-des-Pres in Paris.

A three-choir service at Mr. Bingham's church on the evening of June 21 proved a "thriller." There was a congregation of nearly a thousand people and the choirs taking part were those of the Madison Avenue Presbyterian Church, the First Methodist Church of Lafayette, Ind., and the King Avenue Methodist Church of Columbus, Ohio. The service list contained anthems representative of various schools and periods of church music. Helen Faust Smith conducts the Lafayette choir and Herbert Huffman conducted the Columbus singers.

Pedal Upset by Manual Pistons.

Washington, D. C., July 15, 1931. Editor of The Diapason: I am moved to write and ask why it is that organs are built in which every combination changes the pedal organ.

At my recital in Indianapolis recently there were no pedal combinations, but every manual combination carried its own pedal, and the pedal changed when another manual combination was used. I tried to arrange drawing the pedal stops by hand, but the next piston touched upset the pedal again, which made it practically impossible for me to do what I wanted to do.

On another very large organ, at which other recitalists played, the sforzando was placed in the position customarily occupied by the reversible great to pedal, and the great to pedal was put in the position usually occupied by the sforzando. Owing to this unaccustomed position, during the two recitals the sforzando was brought on five times in place of the great to pedal, to the great embarrassment of the organists.

Both builders disclaimed responsibility for these inconveniences, stating that they were called for by the organ architect, which seems to explain in some measure why the builders do not like organ architects. Is not the performer to be considered?

Very truly yours,
CHARLOTTE KLEIN.

Gift to Clinton, Iowa, Scottish Rite.

Frank J. Iten, a retired capitalist of Clinton, Iowa, has selected George Kilgen & Son of St. Louis to build an organ for the Clinton Consistory. The instrument is to be a straight organ, and is a donation to the cathedral by Mr. Iten.

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Veteran Recitalist Sees Wrong Diet as Fatal to Programs

My dear Mr. Gruenstein: In your valuable edition dated June 1 I was much interested in a letter to you from Mr. William C. Leyshon in which he wishes to know why so many organ recitals are so sparsely attended. While I have never entered into any of the various discussions one often sees in print over the pro and con side of some musical question, the letter to you from our good musical brother in the Quaker state prompted me to reach for my quill and jot down what I imagine to be one or two causes, but it is too long a story to more than scratch the surface thereof.

One reason is that programs are often too long; again the order in which the numbers are placed. To use a homely illustration, no sensible housekeeper would think for one moment of beginning a meal with pie and ending with roast beef. Neither should a musical feast begin with an "intermezzo pittoresque" and end with Bach fugues. Hence, put your Bach numbers as near the beginning as possible that the "vast audience" may see at once that, to use an old-time church phrase, "you are sound in the doctrine." Then temper your program with good works from other authors whose efforts have lived and will always continue to live—remembering to play something familiar at least once, even under the subterfuge of a "request number."

Never mind the professional critic, who seldom if ever admits that all of any one program was wholly satisfactory to him. A jab or two, here and there, adds dignity to his pen, coupled with wisdom. Indeed, were he not so wise the paper for which he writes might question the gift of its scribe to be able at all to sift out the "air pockets" of a musical program.

Now, to continue: In days gone by, when the teachings of the church leaned toward that of a God of fear, instead of that of a God of love, many of the notes in church music were much longer than those of a later period. But when the teachings of a God of love came into vogue some daring composer took the initiative and began to put stems on the longer notes, to shorten them up, lending to this slightly more modern church composition a grain of cheerfulness. Yet, taking heed lest this slight innovation be considered less devotional, the said composition would be marked "tempo gravissimo," or "largoissimo," thus avoiding, if possible, the slightest chance that during the performance of the number fire or other concomitants of Gehenna might descend and consume all concerned.

It is through just such conditions that organ music has suffered. It has been borne down and hampered, directly or indirectly, by the iron-clad rules coming out of the dark ages, and still to some extent in use. For example, some years ago I was called to a certain city for an organ recital. One could hardly imagine my feelings as

I climbed onto the organ bench to see the following warning, typewritten and posted over the right side of the wood-work of the organ:

The playing of quick notes (commonly known as staccato) on this organ is a desecration of the house of God and is strictly forbidden by the music committee.

I gave the recital in abject silence, but must have incorporated in my renditions one or more "pop" notes, for I was never called back for their further edification.

Too much contrapuntal music on a program is depressing to the average listener. The audience will politely remain through, but their comment will be: "Too high up to suit me; it must have been all right or the organist would not have played it."

I know a certain organist who was called to one of the Southern cities for a recital and on being timidly approached with the request to play a certain Southern melody, he replied: "Oh, mercy no, it would detract from the dignity of the instrument." He never filled a return engagement.

Now further to illustrate, I recall in one of my letters written to Royal Albert Hall, London, asking for the kind of program numbers they would require. The answer came: "We leave the selections to you, merely suggesting that any selections by Bach be omitted."

May I simply add that if a program is top-heavy there is danger of one's losing his hold on the audience, which is difficult to regain during the remainder of that evening.

This is written with malice toward none and with charity toward all. Simply let me add: Use good music, observe the psychological continuity of each number; and not too long a program has much to do with imbuing your listeners with a desire to hear you again.

MINOR C. BALDWIN.

WINS SWIFT & CO. PRIZE.

Adrian Vanderbilt of New York City is the winner of the eleventh annual competition sponsored by the Swift & Co. Male Chorus of Chicago. Mr. Vanderbilt will receive the \$100 prize for his musical setting of "Song of the Winds," by Catherine Carpenter. Honorable mention goes to Albert Noelle of Chicago and Dudley Peele of Baltimore, in the order named. The award was made by a jury composed of Forwerth W. Prosser, Stanley Seder and D. A. Clippinger, the last-named having been the conductor of the chorus since its organization.

JOHN GLENN METCALF ON LEAVE.

John Glenn Metcalf, organist and choirmaster at Trinity Cathedral, Little Rock, Ark., has been granted a year's leave of absence, which will be spent at Champaign, Ill., as organist of Emmanuel Memorial Episcopal Church, in charge of a choir of twenty-five men and boys, and in graduate work in the school of music of the University of Illinois. Mr. Metcalf also will take private instruction in Chicago. He went to Trinity Cathedral in July, 1927, after graduating as bachelor of arts and bachelor of music at the University of Illinois.

NOTES FROM LOS ANGELES

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., July 10.—A number of people who attended the National Federation of Music Clubs convention in San Francisco last month have spoken in glowing terms of Dr. Humphrey J. Stewart's Requiem Mass, which was performed for the first time at the convention. Dr. Stewart presided at the organ and from all accounts the performance was one of the outstanding events of the week.

During Dr. Stewart's absence from San Diego Royal A. Brown gave the daily recitals in Balboa Park. I heard two of them over the radio and enjoyed them greatly. Mr. Brown always plays in an interesting manner and his programs generally contain novelties that are worth hearing.

George Kilgen & Son have the contract for an organ for the new chapel being built at Mount St. Mary in Los Angeles. The organ will be a three-manual of thirty-five sets of pipes and from what I have seen of the specification should prove very effective. George J. Kilgen, Jr., who has charge of the company's work here in the West, was instrumental in obtaining this contract. The organ recently installed by this firm in the Church of Our Lady of Lourdes was dedicated the latter part of June.

Walter Earl Hartley, head of the music department at Occidental College and organist and choirmaster of the First Methodist Church in Pasadena, is spending the summer in Cincinnati as a guest of his brother-in-law, who happens to be the city manager. Mr. Hartley had a busy year at the college and his series of organ recitals created a great deal of interest among the students.

I understand that the Frazee Organ Company of Boston is to build the organ for the new University Methodist Church, of which Mrs. Glenn Turner is organist. I have not seen the specification, but believe it is to be a two-manual of fifteen sets of pipes.

Stanley W. Williams, the coast representative of the Skinner Organ Company, is spending his weekends at his summer home at Balboa. It must be nice to have a home like this in so delightful a place as Balboa. It is just far enough from Los Angeles so that one cannot hear a cipher, but near enough so one can hear the slightest whisper of an organ prospect.

On June 30 I gave a recital on the Skinner organ in Royce Hall at the University of California in Los Angeles for the summer session. It was a pleasure to play on this splendid instrument, which is one of the outstanding organs in California. Among other numbers played were: "In Paradisum," by Guy Weitz; "Piece Heroique," Franck, and "Finlandia," Sibelius. Ernest Douglas will give a recital in the same place July 28.

While speaking of the university, I understand that on Mr. Schreiner's return in September he not only will be

the organist at the First Methodist Church, but will direct the choir as well. This, of course, in addition to his duties at the university.

It is depressing to see a number of our best organists without posts while a number of fourflushers are directing choirs at good salaries. I know of cases in which these persons have not rested until they have had the church discharge a good organist so that they could put in a friend who did not know a diapason from a piccolo.

NORDEN'S "THANATOPSIS" PRESENTED.

N. Lindsay Norden, the Philadelphia organist, conducted his "Thanatopsis" at the concert July 10 in the summer series at Fairmount Park, of which Alexander Smallens is musical director. The Philadelphia Orchestra was assisted for the performance by the Reading Choral Society and three soloists. Mr. Norden composed this work for soprano, tenor and bass soloists, chorus and orchestra in 1911 as a thesis for the degree of master of arts at Columbia University. It was first performed ten years ago by the Reading Choral Society and the Philadelphia Orchestra, under the direction of the composer, and given again at a memorial concert for Victor Herbert at Willow Grove. According to local press critics the work is an effective setting of the great poem, which Mr. Norden has used in its entirety, and the music well carries out the dignity and solemnity of the text.

The Chicago office of M. P. Möller, Inc., has been awarded a contract by Father J. A. Phelan of St. Patrick's Catholic Church, Galesburg, Ill., for the installation of a two-manual organ.

Dr. William G. Schenk of Detroit presented a number of his pupils in a lecture-recital on the life and works of Johann Sebastian Bach May 28, in the Grand River Avenue Baptist Church.

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Carl Jean Tolman



CARL JEAN TOLMAN, the Maine organist and composer, did something quite out of the ordinary on June 21 when he gave a recital exclusively of his own compositions at the Friends' Church in Winthrop Center, Maine, of which he is the organist. The recital, given by request, drew an audience which came from all parts of the state and included many from points outside Maine. It was the first time in the history of the state, so far as can be ascertained, in which a native composer has given a program of his own works. The program included these selections: "Nazlie"; "Bittersweet"; "Impromptu in A minor"; "Intermezzo"; "Lawn Swing" (song); "Woodland Dance"; "Autumn Days"; "Improvisation"; "March Inexorable"; "Triumphant Voices"; "Berceuse".

Collaborate in Worcester Service.

A. Leslie Jacobs, minister of music of Wesley Church, Worcester, Mass., and Mrs. Jacobs collaborated in a summer vespers service on the evening of June 7 in which the senior, intermediate girls' and children's choirs of Central and Wesley Churches took part. Mrs. Jacobs is director at Central Church. In spite of a rainy night a congregation of 500 was present. In the procession were 200 singers, ranging in age from 6 to 60 years. This was the second annual festival of this kind. The organ selections by Mr. Jacobs included: Allegro Cantabile from Fifth Symphony, Widor; Reverie, Dickinson, and Toccata and Fugue in D minor, Bach.

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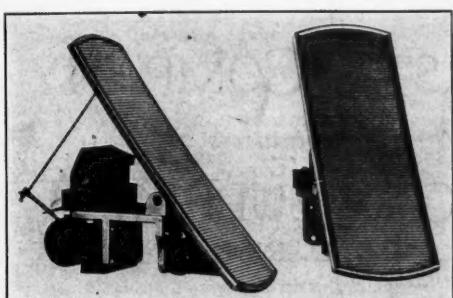
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YOUNG ORGANISTS' CONTEST

American Society of Musicians Announces Annual Event.

Announcement is made by the Society of American Musicians of its contests this year for young artists. The contest for organists is to be held the week of Jan. 10, 1932. Contestants must not have reached their thirty-fifth birthday anniversary on or before Dec. 1 and they must, at the time of entry and up to the time the contests take place be students of a teacher who is a member of the Society of American Musicians, and must have studied with this same teacher for at least thirty weeks during any of the previous four seasons, from Oct. 1, 1927, on, during winter or summer sessions. The winner is to be accorded a recital appearance under the management of Bertha Ott, Inc., in her regular series of artist recitals in Kimball Hall March 18. Each contestant must play a program of forty-five minutes which must contain the Bach Doric Toccata and one selection from each of the following four groups:

1. Scherzo (Fifth Sonata), Guilmant; Intermezzo (Second Symphony), Barnes; Scherzo in G minor, Bossi.

2. "Pièce Heroïque," or a Chorale, Franck; Rhapsody, Cole; First Movement from Sonata No. 1 (or first movement from other standard sonata), Guilmant.

3. "Chant de Mai," Jongen; "Ishtar," Stoughton; "Sunrise" ("Les Heures de Burgundy"), Jacob.

4. Finale (Fourth Symphony), Widor; Finale (First Symphony), Vierne; Toccata, Gigout.

Full details as to the contest may be obtained from the secretary of the Society of American Musicians, 1625 Kimball Hall, Chicago.

Evanston Church Engages Wetzel.

LeRoy Wetzel, organist, composer and vocal instructor, has been engaged as organist and choir director of the First Methodist Episcopal Church of Evanston and assumed his duties July 1. Mr. Wetzel has served as organist and choirmaster at the Rogers Park Methodist Church and the Rogers Park Congregational Church, Chicago; Trinity Cathedral, Michigan City, Ind.; Paulist Church, Chicago; the Springfield, Ill., Catholic Cathedral, and the Lindblom High School, Chicago. He is at present director of choral music in the Carl Schurz High School, Chicago, and the Rosary College in River Forest.

Stanleys Spend Summer Abroad.

Walter Peck Stanley of New York City, organist and choirmaster of the North Reformed Church, Newark, N. J., is spending the summer in France, mostly on the Riviera. He is accompanied by Mrs. Stanley and will return to New York early in September.

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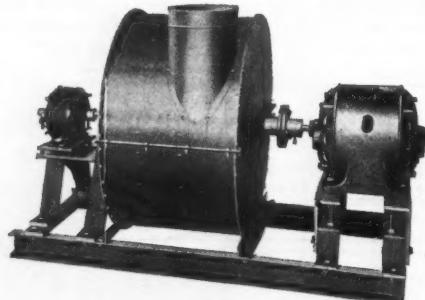
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**Merely Shop Talk;
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In previous short articles under the heading of "Shop Talk" it has been outlined how a news-magazine of the character of The Diapason is operated in some of its details. This has been done in the belief that at least some of our readers are interested in the manner in which the paper is conducted and in its general policies.

There is one subject which repeatedly presents itself, largely because the layman who cooperates with the editor in sending news items does not realize that the publication of a newspaper or magazine of any size not only involves endless editing, but is confronted by all the difficulties that surround train dispatching or tailoring. When articles have been received and edited, news stories written, long ones cut down, too short ones elaborated; after proofs have been read and reread, come two monthly problems. One is that of getting late news and advertisements into proper shape and set in time. This means that some items must be either greatly curtailed, if they are to be included, and others must be omitted. Columns cannot be stretched, and as the old-time printers would say, no one has yet invented rubber type. Furthermore, there must be rigid adherence to schedule, where the mails, the press-room, the mailing-room, the capacity of the linotype machines, the interruption of Sundays and holidays, and other factors never cease from troubling. Number of pages and space must be determined by estimates made far in advance of the day of going to press with the last form. When highly important late matter is received it means that less important late news receives less favorable attention and frequently matter already in type must be cut down or held over. Some months as much as three pages of type already set has to be omitted from an issue of The Diapason.

Yet every reader and contributor, being human, considers his item the most important of the month—or at least as important as the next man's—and it fails to appear he is very much inclined to feel offended. Sometimes he relieves his feelings by writing to the editor and making it plain what he thinks of the way in which the paper is conducted. This is the fairest way, for it makes explanations possible. A few wait until their subscriptions expire and then fail to renew them to show the editor what they think of him—a method which is hardly fair, since it not only causes us the loss of a reader, but deprives that reader of the benefits of the service we strive to render.

Letters received now and then would seem to make it timely to say to all readers of The Diapason that every item sent in is gratefully received and is accorded attention in proportion to its importance and to the extent that mechanical and other limitations permit. No favoritism is permitted at any time. But as we cannot achieve the superhuman it is inevitable that in handling an average of nearly 300 items of news or special articles in a month some are crowded out and delayed or entirely omitted, to our regret as much as to that of anyone concerned.

Sammond's Club Wins Again.

In the preliminary contest of the New York State Federation of Woman's Music Clubs, held recently at Jamaica, Long Island, Herbert S. Sammond's club, the Morning Choral of Brooklyn, captured first place for the Brooklyn and Long Island districts for the third consecutive year. This club was twice second highest in the state with twenty-eight clubs entered in last year's contest, losing first place

by a fraction of a point to the Adesti Chorus under Miss Dessoff. The state finals are to be held at the Hotel Astor next October. Last month Mr. Sammond directed the Flushing Oratorio Society in a performance of Coleridge-Taylor's "Hiawatha's Wedding Feast" and Stanford's "Songs of the Fleet." At the Middle Collegiate Church, New York City, where Mr. Sammond is organist, he is planning upon the completion of the new Odell organ and the enlarged choir loft to be ready in the fall to present important works at the monthly musical services on the first Sunday evening of each month, using the choral union and the quartet of soloists. He will also organize a junior choir as future material for the adult chorus.

Hugh Ross at Guilmant School.

Beginning with the fall season of the Guilmant Organ School of New York City, Hugh Ross will conduct a series of classes in choir training and conducting. These classes are open to all students of the school and to a limited number outside of those registered. Mr. Ross, who has done notable work with the Schola Cantorum of New York City, is preparing a course of study which will be practical for every organist and choirmaster. Applications are being received for the four free scholarships for organ tuition at the school for 1931-32. Students may register for these scholarships until the end of September. After spending a few days in Berlin Dr. William C. Carl, director of the school, is passing several weeks in the Black Forest. From there he will go to Bayreuth for the Wagner festival. The summer course under the direction of Willard Irving Nevins is proving to be one of the most successful in the history of the school.

Jowett's Tribute to Organ on Plaque.

Robert O. Bossinger, organist of Calvary Presbyterian Church in San Francisco, has just had a beautiful bronze plaque mounted on the console of the organ in his church to mark the gift of this instrument by Mr. and Mrs. John A. McGregor two years ago. On the plaque is engraved the following very appropriate quotation from a sermon of the famous Dr. J. H. Jowett which contains this eloquent tribute to the organ and its music as a part of the church service:

"It is in an exalted rank we place the organ in public worship. It is not the servant of an idle hour. It is not the costly minister of mere aesthetic entertainment. It is not a mere aside occupying an unconsecrated corner outside the holy place. The organ is one of the gifts of grace, appointed to minister to them who are heirs of salvation, and to woo them into the restful inspiration of the secret place of God."

Death of Mrs. May Kidder Chase.

Mrs. May Kidder Chase, wife of H. Gibbs Chase, director general of the Confraternity of the Mystical Life, died June 6 in St. John's Hospital, Brooklyn. She was born at Pottsville, Pa., in 1869, a daughter of the late Rev. Charles Holland Kidder of Asbury Park, N. J. The late Rev. Scott Kidder, rector of St. Luke's Episcopal Church at Saranac Lake, N. Y., was her brother. Mrs. Chase was an organist of distinction, serving for many years in churches in the Episcopal dioceses of New Jersey, Newark and New York. She also was a concert pianist of ability.

Widow of W. W. Gilchrist Dies.

Mrs. Susan B. Gilchrist, widow of Dr. William Wallace Gilchrist, organist and composer, died at her home in Philadelphia July 17 in her eighty-fifth year. Mrs. Gilchrist was the former Miss Susan Deeman. Her husband, who died in 1916, founded the Mendelssohn Club and was its conductor for half a century.

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Newell Parker, A. A. G. O.



FOR THIRTEEN YEARS Newell Parker, A. A. G. O., has been doing unusual and interesting work as an organist in presiding at the instrument in the Mission Inn at Riverside, Cal., giving two recitals a day. In all this time Mr. Parker has maintained a high standard, with music above the average for hotel programs, excluding jazz scrupulously. Mr. Parker enjoys audiences of a caliber far above the average, in view of the selectness and high standard of the Riverside Inn. The organ was rebuilt recently by George Kilgen & Son of St. Louis and Mr. Parker is proud of the resources at his command.

Mr. Parker is organist also of First Church of Christ, Scientist, in Riverside, a post he has held for ten years. He is chairman of the music committee of the Rotary Club, a Mason and a golf enthusiast, with membership in the famous "Hole in 1" Club. In 1926 Mr. Parker passed the associateship examination of the American Guild of Organists.

Austin Dedicated at Goshen, N. Y.
Dedication of the three-manual organ built by the Austin Organ Company for the First Presbyterian Church of Goshen, N. Y., took place on June 14 with Howard Dayton, organist of the church, at the console of the new instrument. The stop specification of this organ appeared in The Diapason Feb. 1. The scheme was drawn up by Herbert Brown of the Austin Company and Mr. Dayton. There are forty-two stops and 2,438 pipes. Arthur Depew of the Collegiate Church of St. Nicholas in New York City gave a recital June 17, playing the following program: Introduction to Third Act of "Lohengrin," Introduction and "Liebestod" from "Tristan and Isolde," "Evening Star" from "Tannhäuser," and Good Friday Spell from "Parsifal."



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Wagner; Offertoire in D flat, Salomé; "Serenata Napolitana," Seeböck; "Vox Angelica," Heinrich; "Daybreak" ("Peer Gynt" Suite, No. 1), Grieg; Fantasie on "Faust" Melodies, Gounod.

Henry A. Ditzel Takes Bride.

Henry A. Ditzel and Miss Jeanette Spidel, both of Dayton, Ohio, were married on July 8 at Naperville, Ill., by Dr. Thomas Finkbeiner, a member of the faculty of North Central College and a brother-in-law of the bridegroom. Mr. Ditzel is organist and choirmaster of the First Lutheran Church of Dayton and has been prominent in the musical circles of that city for many years. His bride is also well-known in Dayton and is a member of the choir of St. Paul's Episcopal Church.

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Marcus Naylor, New Organist of Large Erie Church



BACK FROM A PERIOD of organ study in Europe, Marcus Naylor in June took up his duties as organist and choirmaster at the Church of the Covenant, Erie, Pa. On his first Sunday at this new post he played a group of selections which included: Fantasia in G minor, Bach; Allegretto in E flat, Wolstenholme; Allegro (Concerto, D minor), Handel; Chorale Improvisation, "Deck Thysel, O My Soul," Karg-Elert.

Marcus Naylor was born Sept. 1, 1905, at Utica, N. Y., in which city he began his organ career. For five years he was organist at the First M. E. Church, Whitesboro, N. Y. Then for six years he was a pupil of Norman Coke-Jephcott, F. R. C. O., organist and choirmaster of Grace Episcopal Church, Utica, N. Y., and served as assistant to Mr. Coke-Jephcott. He has given many recitals and has appeared before the Central New York chapter, American Guild of Organists, of which he is a member. On May 24 he was guest organist at Grace Church, Utica, and accompanied the chorus of 200 voices at the celebration of the fiftieth anniversary of the male choir.

During the past winter Mr. Naylor studied in Birmingham, England, under G. D. Cunningham, F. R. C. O., professor and examiner of the Royal Academy of Music in London and organist of Town Hall, Birmingham. It was his privilege while in England to play on some of the great organs.

The Church of the Covenant at Erie is one of the most prominent Presbyterian churches in the United States, with a membership of 2,000 and a building recently constructed at a cost of \$1,250,000. The organ is a Skinner of four manuals, sixty-four stops and thirty-five couplers, with a nave division. Mr. Naylor has under his direction an adult choir of forty voices, including a paid triple quartet, and a junior choir of fifty voices. During the coming winter he plans to present bi-monthly programs.

Mr. Naylor is married and has one small daughter, Priscilla.

Buffalo Seminary Is Presented with a Wurlitzer Organ

By HELEN G. TOWNSEND

Buffalo, N. Y., July 20.—When Buffalo Seminary reopens about the middle of September the tones of a new organ will resound through the chapel. The donor of the latest addition to the seminary's musical equipment remains anonymous, the name to be divulged simultaneously with the presentation of the instrument on the opening day. The organ, under construction by the Rudolph Wurlitzer Company, is designed especially for the chapel. Its expression shades will open two ways, a special mechanical device permitting opening to the stage for accompanying choruses or musical productions, or to the auditorium for the student body or audience, or for both. It will have fourteen sets of pipes and a movable console.

Plans are being made for a series of recitals during the winter. The organ and choral work will be under the direction of DeWitt C. Garretson, director of music at the seminary.

The closing meeting of the Buffalo chapter of the A. G. O. was held June 22 at the First Presbyterian Church, Niagara Falls. Supper was served at the church and this was followed by a short business meeting and a report of the A. G. O. convention by Mrs. Clara Foss Wallace, dean-elect. A program was given by Mrs. Mary Chappell Fisher, A. G. O., and Harry W. Stratton, A. A. G. O. Mrs. Fisher played: Prelude and Fugue in F minor, Handel; Adagio from "Sonata Romantica" Yon; Sonata No. 5, Guillmant. Mr. Stratton's selections were: "Trois Pièces," Augustin Barie; "Harmonies du Soir," Karg-Elert; Menuet Scherzo, Jongen; "Cantique d'Amour," Wendt; Finale from Fourth Symphony, Widor.

HINNERS ORDER IN ST. LOUIS

Three-Manual to Be Installed in New St. Philip Neri Church.

A contract has been awarded to the Hinners Organ Company, Pekin, Ill., for a three-manual organ for the new St. Philip Neri Church under construction at St. Louis. The new church, designed by Preston J. Bradshaw, is of Romanesque style and is one of the outstanding new churches in the St. Louis district. The Rev. Thomas J. Kennedy is rector of St. Philip Neri parish and the new church, the cornerstone of which was laid in June, will be completed in November. Specifications of the organ are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremolo.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Bourdon, 16 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Quintet, 2 1/2 ft., 61 pipes.
Flauto, 2 ft., 61 pipes.
Oboe and Bassoon, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes (separate swell).
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremolo.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Open Flute, 8 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Chimes (from Great).

Classified Advertisements

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POSITION WANTED — ENGLISH-trained organist-choirmaster of international reputation and long experience, desires position with church seeking all-around, thorough musician. Organ graduate, two colleges. Trainer and director of outstanding ability. Recitalist. Address Choirmaster, Box 5841, Roxborough, Philadelphia, Pa.

POSITION WANTED — ORGANIST, recently returned from Paris after two years' study with Marcel Dupre, desires position. Thoroughly experienced and capable recitalist. Address H-5, The Diapason.

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Concerning Organ Architects' Fees

A condition that has been growing increasingly damaging to the art of organ building has reached such proportions that, as a result of informal conferences at the recent A. G. O. Convention, the undersigned have been prevailed upon to make this statement:

It is their opinion that the fee for the services of a competent Organ Architect, in the design and finishing of an organ, should in no case exceed 2% of the cost of the organ, plus any necessary traveling expenses of the Architect; that fee should be paid by the purchaser, with no additional fees or commissions of any kind whatever from any other source.

The percentage stated is a maximum and should be materially smaller for the design of large organs.

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On with the Dance!
Entirely New Use
Is Found for Organ

By EDWARD BENEDICT

It has been many years—eighteen to be exact—since the organ swarmed to its new hive in the theater, and while honey-gathering in that field is not so profitable as it once was, there are signs aplenty that there will be new swarming to strange and diverse hives before the present generation of organists goes on its way. I was one of those hardy pioneers who guaranteed to duplicate a forty-piece orchestra with my two fists and feet. I followed the star of secular organ playing as it rose and set over the moving-picture world. When radio appeared out of nowhere I was one of the original broadcasters, carting my fan mail home in bushel baskets and keeping a horde of pop-eyed D-Xers up till all hours of the morning. Now that a new field has opened up it is perfectly natural to find your narrator up in the front rank, blazing a trail to who knows what.

Organs have been installed in hotels here and there throughout the country during the last fifteen years or more, but I do not think the instrument has been featured so strongly elsewhere as it has at the Edgewater Beach Hotel in Chicago. Mr. Dewey, the director of the Edgewater, got the idea of installing an organ in the Marine dining-room so that he could have music regardless of his orchestra musicians, who were prone to get temperamental before jobs became scarce. The instrument is a two-manual Möller "Artiste," playing automatically and by hand, of ten ranks, harp and chimes. It has a lovely tibia which saves the day for me but rather unbalances the automatic ensemble. It speaks from the rear wall of the orchestra shell and is a very effective installation.

It is evident that the organ would be useful in augmenting the orchestra and in solo work, but nobody had any idea that people would wish to dance to its dulcet strains. Such is the case, however, and when the crowd is large enough the dance goes on continuously, organ alternating with jazz band until unconscious.

It all started accidentally. I was playing "Beautiful Lady" one evening in a seductive tempo when a couple urged by some compelling motive glided out on the floor and all alone in front of everybody did a beautiful solo waltz. Monkey see, monkey do, and in no time the floor was crowded with swaying couples. I tried a fox-trot and they liked that, too, so now it is an established custom at the Edgewater. Of course, no organ can play dance

music as compellingly as a jazz band, but as an alternate it is an outstanding success. The waltz is the organ's meat. I have a medley built around the "Kiss Waltz" which is very effective. Between choruses I introduce "Kiss Me Again," "Kiss in the Dark," "Merry Widow," "I Wonder Who's Kissing Her Now" and "Kiss Me with Your Eyes Again." The tempo must be very strict and rather slow, but no matter what tempo is taken, some of the dancers will be ahead and some behind the music. Certain fox-trot tunes also go very well, especially well-known ballads played in that rhythm.

The organ music is much more elastic than the jazz band's output. I can play anything which comes to my head—a fact which adds novelty to the dance program. The management arranges certain nights in which the atmosphere is Southern, rustic, Oriental, etc.

So much for the "artistic" side. Closely and commercially speaking this dancing to the organ can be made to pay. With continuous dancing the floor capacity is greatly increased and no one can complain that it is too crowded to dance. When the hotel owners all realize this fact it will be glorious news for organists and organ builders.

During the reign of Ted Fiorito at the Edgewater the organ played right with the jazz band during the dance numbers, occasionally taking a chorus by itself. The effect was immense. It appears to me as if the organ would eventually "muscle in" at every dance hall and hotel of any pretensions, because it adds a certain something to any combination of musicians and it also answers America's constant demand for "something new."

Edward Eigenschenk
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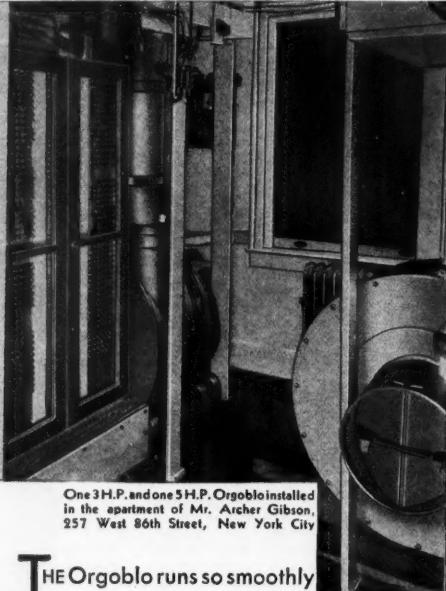
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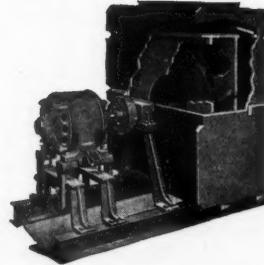
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Frank H. Mather, L.R.A.M.



FRANK H. MATHER, L. R. A. M., A. R. C. M., London, has resigned as organist and choirmaster of St. Thomas' Episcopal Church, Brooklyn, to become organist and choirmaster of St. Paul's Church, Paterson, N. J., where he will have a choir of twenty-eight trained boys, a mixed chorus of fifty voices, a solo quartet, an assistant organist and a large four-manual Austin organ. Mr. Mather has trained the choir boys at St. Paul's, Paterson, for the last two years. He will continue as choirmaster of historic St. Peter's Church, Perth Amboy, N. J.

Composition Prize of \$500.

An international competition for a prize of \$500 is offered under the auspices of the Association of Music School Settlements of New York for an unpublished composition submitted under the following conditions: Form, style and technical demands of the

composition must be such as to make it suitable for performance by schools and amateur groups, bearing in mind, however, the high level of capacity of such bodies today. It is specified that the composition represent one of the following forms: 1. A work for string orchestra. 2. A choral work with string accompaniment, for mixed adults, children's voices or women's chorus. 3. A concerto for two pianos with accompaniment of string orchestra. 4. A chamber music work for strings or strings and piano. 5. A sing-spiel, including dance and chorus, if desired, limited to not more than fifty minutes' time in production. The prize is given to the Association of Music School Settlements by Mrs. John Hubbard of Paris. The competition closes Dec. 1. Manuscripts (full score) should be sent after Sept. 1 by registered mail, anonymously (marked with a nom de plume) with the full name and address of the composer in a sealed envelope accompanying the music, to the Prize Composition Committee, room 328, Barbizon Plaza Hotel, New York.

Plays at Upson Family Reunion.

An organ recital marked the seventh annual reunion of the Upson Family Association of America, which was held July 11 at the First Congregational Church of Southington, Conn. The program for this interesting event was played by two members of the association—Harry Upson Camp of the Frazee Organ Company and Virginia Carrington Thomas of New York. The organ in this church was built by the Frazee Company. Mr. Camp played these selections: Allegro Maestoso from "Water Music" Handel; "Romance sans Paroles," Bonnet; Canon in B minor, Schumann; Largo, Handel; "Home, Sweet Home" (arrangement), Lemare; Toccata from "Suite Gothique," Boellmann. Mrs. Thomas' numbers included: Coronation March, Meyerbeer; "The Angelus," Massenet; Finale from "Symphonie Gothique," Widor; Andante Cantabile from Symphony 5, Tschaikowsky; Toccata in D, Kinder; First Movement from Symphony 1, Carrington Thomas.

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We do not sanction abnormal brilliancy in the Diapasons, but instead splendor and majesty. Two generations ago we adopted the scientific system of scaling inaugurated by Topfer, which was also adopted by many English builders, and proportionate balance of tone is the result.

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All parts used in this action are constructed of steel and wire, two indestructible materials; therefore, its life is indefinite. There is nothing to wear out.

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